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### "ERO E LEANDRO."

First Production in America of Mancinelli's Opera, on Friday of Last Week.—It was a Success.—Something About the Music and the Performance.

In the lobby of the Metropolitan Opera House I met a brother of the pen, who said: "Well, how do you suppose they'll take it?"

"I don't know; I shall be in a better position to judge after the performance," I answered conservatively.

"For my part, I think it will be a *fiasco d'estime*. I've gone through the score, and"—a deprecatory shake of the head had to tell the rest, for just then Maurice Grau passed, and these carping critics are very careful of what they say in his hearing.

Leaning against the brass railing that separates the standees from their more fortunate fellows, I found a violinist whom I know, an excellent musician and composer, and formerly a member of the Covent Garden orchestra in London.

I borrowed the critic's formula, and asked him: "How do you suppose they'll take it?"

"Why, it's bound to please. It's a beautiful work, noble, classical. I played it under Mancinelli in London, you know. If the New York public has any sense (!) 'Ero and Leandro' will make a big hit."

These conflicting views of the musician and the critic (an unconscious differentiation) left me in a very uncertain frame of mind, and all the more capable of forming an unbiased judgment.

When, after a few measures of orchestral prelude, the curtain rose on a prologue, I was prepared to find Mancinelli a follower of the Neo-Italian school, Mascagni, Leoncavallo and others. As Mantelli sang her broad dramatic strophes, I gradually changed my mind. Here was no melodrama in tones, no bombastic announcement of the wonders to come, no hand-organ melodies to win the groundlings at the very outset.

The music that accompanies the opening chant of this white-robed priestess, standing beside the flaming altar, is fashioned on broad lines, without definite melody, but thoroughly in keeping with the impressive picture on the stage. It becomes apparent very early that Mancinelli is a master of orchestration, who not only expresses his musical meaning tersely and exactly, but also understands to present it in the most attractive form. The mechanism of orchestral composition contains no secrets from him.

Many conductors, through long handling of an orchestra, and aided by an extensive and intimate knowledge of the great musical masterpieces, have been in a position to make music of their own, and some have made it. Generally it has been what the Germans so aptly designate as "Kapellmeistermusik" (conductor's music).

That Mancinelli works not only with the skill of these journeymen, but also with the intuitive perception of the born composer, is proved by his intelligent use of characteristic orchestral colors, the absolute wedding of words and music, and his palpable appreciation of the classical subject that he illustrates.

The choruses in the first act, while perfect in form and construction, give one hardly any idea of Mancinelli's marvelous polyphonic ingenuity. It is not until the close of the short second act that the boisterous bacchanale, with its concise themes, contrapuntal complexity, and colossal climax, reveals the hand of the master in the treatment of large choral bodies.

I believe I read somewhere that, in its first form, the score of "Ero e Leandro" was written as a cantata, and received successful productions at some of the English music festivals.

Mancinelli could stand high in the neglected field of oratorio. It is not unlikely that the curious blend of the ancient and the modern in the orchestration, and the vital handling of the massed voices in "Ero e Leandro" inspired



Don Lorenzo Perosi to write his recent remarkable oratorios.

The impassioned song of Leandro (Saléza), declaring his love for Ero (Mme. Eames), accompanied by two harps, that effect a most skillful imitation of the lyre, and the aria in which the shell's murmuring reveals the fate of Ero's love, are the best numbers in the first act, and show most clearly how fresh and spontaneous is Mancinelli's conception.

The "shell song" is a grateful piece for the singer, and Mme. Eames' consummate taste and vocalization made it by far the most successful single number of the opera. The music is light, except at the end, where it tells of Ero's fright and premonition, and is enriched with realistic descriptive touches in the orchestra, suggestive of the swish and roll of sea waves. The aria needs no scenic environment, and would be a very useful addition to the repertoire of some of our concert singers.

The opening chorus in the second act is a happy bit of part-writing, three voices being distributed most cleverly between the chorus and the orchestra. The religious rites and ceremonies in this act are rendered particularly potent through a copious use of ancient intervals and harmonies. The treachery of Ariofarnes, the resistance of Leandro and the resignation of Ero are all graphically described. The end of this act is the wonderful bacchanale and ballet spoken of above.

Ero's solo, as she gazes over the moonlit waters, in the last act, is another of Mancinelli's happy ideas, wondrously delivered by Mme. Eames. How pure, how vibrant was her singing that night! It was a night of inspiration!

Leandro's coming, after his long swim in the Hellespont, the rapturous love-duet, the gathering and breaking of the storm, Ariofarnes' approach and Leandro's final leap to death are portrayed vividly in the orchestra. The climax, carefully prepared, is thrilling when it finally reaches its highest point, and withal, there is no drowning out of the voices with instrumental din and roar. The melodic phrases are brief, hurried, there is an undercurrent of

dread, a suggestion of impending doom in every note. Even the duet of the lovers is not without this same shadowy fear, accentuated by blinding flashes of lightning, and the mountainous heavings of the sea, discernible through the open window of the tower.

The end is simple, truthful and in accordance with modern stage rule. The chorus of priests sings a death dirge. Ariofarnes kneels beside the insensible Ero, and without the latter's death wailings and the former's lengthy repentance, the curtain falls over all.

This brevity is Mancinelli's strongest point. It lends the work movement and life, and again demonstrates the composer's supreme intelligence, for the limited action requires corresponding musical treatment, and would be almost unbearable were the latter executed with the generous profuseness of a Meyerbeer or a Wagner. The end of the first act might serve as a model to modern opera composers.

The orchestration is copied neither from Wagner, Verdi, nor Boito, as was variously remarked by the intelligent listeners. To be sure, Mancinelli's methods are not new; but that is unnecessary, so long as his music is interesting, and his orchestral combinations respect the limitations of the singer, and illustrate the trend of the story. At no time are the themes of "Ero and Leandro" in the slightest degree reminiscent, than which there is no higher praise nowadays.

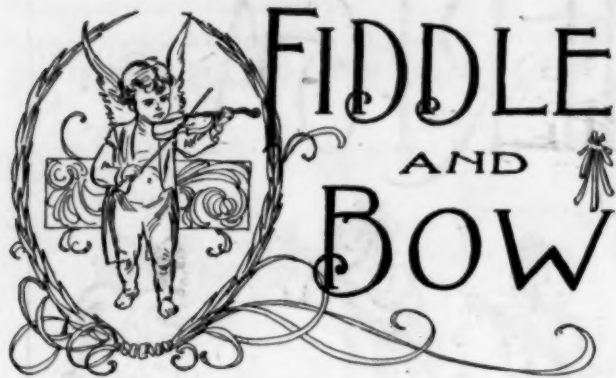
The libretto, compiled with infinite cleverness by Dr. Boito, was discussed in the last issue of *MUSICAL AMERICA*. Only a literary expert could have made such a slim thread of plot extend through three acts and retain its interest.

The performance was ideal. Mme. Eames, M. Saléza, M. Plançon and Mme. Mantelli—and even the chorus—worked heart and soul with the conductor.

A word of praise is also due Mr. Grau for his fine mounting, and to the gentleman who was responsible for the grouping and color combinations in the chorus and ballet.

Judging by the frequent recalls, and cries of "Bravo!" the decidedly demonstrative applause, the cheering of the chorus, the evident approbation of the principals, that led Mme. Eames to throw a huge bunch of roses into Mancinelli's arms, and impelled Mme. Mantelli to kiss the maestro's hand, and the enthusiasm of the orchestra, who decorated the composer's desk with greens, and played a mighty fanfare when he took his seat, I think my friend the violinist was right.

LEONARD LIEBLING.



Vocalists are constantly engaging in animated discussions on the larynx and "the only true method," on the formation of upper and lower tones, and on all the vexed questions appertaining to their art. Pianists congregate at State conventions and read papers on the technic of their instrument, the most advantageous employment of the thumb, and what not. But when we do hear of violinists fraternizing, exchanging ideas on the many subjects of interest closely connected with their art, or reading earnest essays on the development of left-hand technic and the peculiar possibilities of the wrist?

To the best of my knowledge, music teachers' conventions and all meetings arranged by musicians for the ostensible purpose of an interchange of ideas are conspicuous for the absence of the violinist, who, having thought seriously, has something to say. And the same is applicable to the 'cellistic fraternity. They, also, either know nothing worthy of discussion, or they have determined to part with not one word of their art-vocabulary.

Of course, this is not as it should be. This stupid, everlasting silence is depressing. It even arouses suspicion. It makes one wonder whether fiddlers ever put themselves to the trouble of thinking; or whether, possessing knowledge and information, they preserve the contents of their brain-pans for their own exclusive uses.

Whatever the cause, we should like to have this unprofitable silence broken. Soon the unprofessional world will begin to believe that the fiddler is a specie of animal employed for, and indispensable at, all orchestral "shows." That he neither reads, writes nor thinks. That he is, intellectually, a cabbage or a turnip. That he gives lessons for one dollar, or whatever sum he is enabled to obtain. That, at all social functions where his services are required, it is only fit and just that he be relegated to the kitchen.

Indeed, I am not so sure but that society at large has not already formed such an opinion. At least, certain stories I have heard from time to time justify me in believing that such an opinion exists. And it will surely grow if the fiddler continues to shrink within his shell.



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The question is for him a more serious one than he may imagine. This is an age of culture and intellectuality. It is not enough to have an excellent technic, long hair and a warm temperament. These excite a passing interest, and may even arouse enthusiasm. But, my dar fiddlers, they do not command the respect of the community.

\* \* \*

It is rumored that Willy Burmester will publish a statement after his return to Europe—a statement which will go to prove that his lack of success at the Boston Symphony concerts was due to envy on the part of Messrs. Kneisel and Loeffler. It seems strange that Mr. Burmester should, under any circumstances, attempt to explain away his non-success in our larger Eastern cities. He was over-rated, greatly over-advertised. He was heralded as a modern Paganini. During the past few years, an incompetent violinist, residing in Berlin, has been publishing his weighty opinions of Mr. Burmester's art; with the result that we, in America, were actually led to believe that the Hamburg artist was the possessor of most uncommon, if not really remarkable, attributes. In a word, we were prepared to hear an extraordinarily gifted violinist. We failed to discover in Mr. Burmester's work those musical virtues which we were led to believe he possessed. Nor did he disclose that masterly and prodigious technic on which certain European critics had based their flattering estimate. Mr. Burmester proved himself a very capable violinist, but not an artist of true greatness.

And now it is said that the disappointed artist attributes his non-success to the peculiar attitude of Messrs. Kneisel and Loeffler. It is alleged that the Boston artists were guilty of the most despicable conduct, and that they prevented Mr. Burmester from revealing his true gifts and his highest attainments.

Will any sensible person believe there is any truth in such an accusation? Will any of the innumerable friends and admirers of Messrs. Kneisel and Loeffler believe, for a moment, that such capable and earnest artists could resort to anything so contemptible? It may, of course, be true that the gentlemen who are now accused of such unmanly deportment were not in sympathy with Mr. Burmester, and that they made no special effort to disguise their real opinion of the visiting artist's merits. But to accuse them of having deliberately attempted to affect Mr. Burmester's composure is monstrous. The artist was judged in accordance with his merits.

GEORGE LEHMANN.

**More American Successes Abroad.**—It is a pleasure to record that Miss Leonora Jackson, the violinist, has just scored a great success under Nikisch at a concert of the celebrated Gewandhaus orchestra in Leipzig. She played no less difficult a concerto than that of Brahms, earning many recalls and the unanimous praise of the critics. Indeed, Prof. Martin Krause, in a most enthusiastic article, places her easily above all lady violinists. It is safe to say that no American ever had a more gratifying success in the old classic capital of music. Meanwhile, Mme. Blauvelt-Pendleton continues her really triumphant course through Germany, singing herself into the hearts of the music-loving people, but pleasing the critics as well as the general public. Her appearances in Hamburg have been a worthy continuation of her successes in Berlin and farther south.

#### THE QUARTET QUESTION.

Many music-lovers are just now wondering why it is that the Kneisel Quartet is the only successful organization of its kind in the United States. It is argued that there are a number of quartet organizations in the United States whose individual members are excellent performers, if not really able artists, and whose ensemble work is of such praiseworthy quality as to merit the encouragement and patronage of every music-loving community. And it is also stated, with much sorrow if not actual concern, that all these chamber music organizations are shamefully disregarded, and that the interest of all genuine music-lovers is centred on the Kneisel Quartet.

Whatever may be said, pro and con (and much can be said on this very interesting topic), the fact that chamber music is, and always has been, exceedingly unpopular in the United States, is clear and unassailable. A chamber concert frightens the average music-lover. Its very name makes on him the same impression as the term "classical music." In his mind it is a form of music to be shunned—something very dull, uninviting and depressing. Perhaps the fault lies with the general public, perhaps with the quartet organizations themselves. It is quite possible that the latter could accomplish much in the direction of popularizing their work and the form of music to which they are so ardently attached. But the fact remains that chamber music is the least appreciated, the least patronized of all forms of musical creation.

This might not seem to be a fact to those admirers of the Kneisel Quartet, who, nowadays, in rain or shine, hasten to Mendelssohn Hall, and, apparently, enjoy a chamber programme of more than two hours' duration. But those who remember the early struggles of the Kneisels must be in a position to decide the causes that have led to the present and ever-growing popularity of the visiting organization. Leaving entirely out of the question the superb qualities and achievements of the Kneisel Quartet, it cannot be doubted that their deserved and very gratifying success is due not to the superiority of their work or their lofty ambitions, but rather to social conditions, pure and simple. In the present day the Kneisel Quartet is a fad; and while we cannot but rejoice that the work of such excellent artists should become a fad, it is deplorable that the enthusiasm manifested in their work hinges on a name, and is not exhibited for the sake of the music itself.

But even this is a step forward in a direction which may lead to good. The appreciation and enthusiasm for the music itself may not be, and in many cases is not, sincere; but at least some good is achieved when a community evidences its willingness to attend a series of high-class chamber concerts, whatever the true motive which actuates the individual. It behooves similar organizations to create an atmosphere for their work; and while they may have a disheartening hill to climb, it is within the regions of possibility, if they have merit and earnest purpose, to arouse interest and enthusiasm for their work.

GEORGE LEHMANN.

**Poor New York!**—A Chicago paper writes that "New York's opinion generally may be found correct when it comes to new plays or operas, but it is not infallible by any means." And this, because New York did not like Sousa's "Charlatan," and Chicago does.

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After Pianowsky's recent debut in New York, my managerial friend from Mexico wrote me: "I see that a new foreign pianist has made quite a stir in your city. I feel inclined to bring him here, but ours is a very peculiar public; and before I enter upon such a risky undertaking I should like to know all about his playing and personality. Will you kindly procure the criticisms from the leading New York papers and send them to me, so that I shall be able to form a clear opinion as to whether or not Pianowsky's style would suit my public."

I sent my friend the clippings, together with a hypocritical letter, in which I said: "With your accustomed shrewdness you have hit upon the very best method of obtaining a competent, concerted criticism, and also a faithful reflection of public opinion. As you can see from these very remarkable reviews, their unanimity of opinion is exceeded only by their clarity of content. I have no doubt but that, after reading the inclosed criticisms, you will be as well informed as though you had attended the concert in person."

Why was my letter hypocritical?

Let the discerning reader cast his eye over the following excerpts and judge for himself:

De Koven wrote in the New York "Journal": "I heard Pianowsky last night, and I think he plays very nicely, indeed. I heard him in London two seasons ago, but I did not think him so good then. I consider him one of the best pianists I have ever heard, and I have heard all the great ones, both here and abroad. I think his technic is wonderfully developed, and I like his tone exceedingly. I thought he was at his best in the Chopin numbers. I like Chopin. I am very fond of Beethoven, too; but I think I prefer Chopin. I am inclined to believe that Pianowsky gave his hearers great pleasure. I enjoyed him at any rate. I like piano-playing. I think he will be successful here. I am sure I hope so at any rate."

The New York "Herald" critic, with his characteristic brevity and accuracy, wrote: "Herr Pianowsky, a Circassian pianist, gave a recital at Carnegie Hall yesterday. His programme contained Bach's Toccata and fugue, op. 69; Beethoven's Sonata, E flat minor, op. 53; Chopin's Hungarian rhapsodie; Liszt's studies, op. 10, Nos. 3, 5 and 7; also his nocturne in G major, and scherzo in C sharp; and Strauss' waltz on a theme by Tausig. Herr Pianowsky has ample technic, sloping shoulders, and a large audience applauded him liberally."

The "Tribune" man attacked his subject in a more thorough fashion. He said: "Our earliest knowledge of players on any instrument even resembling the modern pianoforte dates back to 1364, when the blind musician, Francesco Landini, achieved local fame as an organist and player on the "Instrumento da penna" (clavicimbel). It will be remembered that a little later the virginal and monacord (clavicord) were also popular in England and Italy, respectively. Other early players were Francesco da Pésaro, Adrian Willaert, Jaches Buus, Girólamo Parabosco, Claudio Mèrulo da Correggio, Bernardo Pasquini and Girólamo Frescobaldi. I could name many more, but shall reserve the others for a future study on this subject. All this time the Germans, English, Dutch and French were by no means idle, and their contributions to the music of the period helped to form what I might call Epoch 1. There are 74 of these Epochs, but before I begin with my explanation of the others, I might as well state that Herr Pianowsky's recital last night was well attended. His first number was by Bach, or, to be more accurate, Johann Sebastian Bach, who was born in Eisenach, 1685. For the matter of the record I will state that the exact date was May 16. His sons, all musical, achieved some renown, notably Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich and Johann Christian. To avoid all mistakes it is as well to mention that Johann Sebastian Bach had nine daughters and eleven sons. Bach's works might be divided into three periods; but time and space compel me to postpone their discussion to a future article. I should not care to review to-day the playing of such an important artist as Pianowsky. His work

deserves careful consideration, which I shall devote to him on another, early occasion."

It is not everybody who can treat a plain piano-recital in that erudite manner. James G. Huneker, the brilliant writer, has this to say: "Herr Pianowsky is a wan young man, of willowy walk, whose Byronic locks cluster caressingly about a pale forehead, reminding me of badness and Baudelaire. His suggestive hands strayed into a Chopin prelude—ah! how one involuntarily thought of the devilish degeneracy of Sand and Liszt—and breathed forth the swooning, drunken melodies with the delirious daring of a Poe, a Swinburne, a Verlaine, a De Musset. As the rapacious palimpsests of tone shivered from under Pianowsky's fingers, I saw in his playing nothing of Nietzsche, nothing of Schopenhauer, nor even of Tolstoi, Nordau, Flaubert or Balzac. All was color, glorious, maddening, effulgent, intoxicating color. The ecstatic effrontery of the man's soul-confession was superb. That was not piano-playing; it was a sensual riot, an orgy, a debauch."

My poor Mexican friend!

\* \* \*

Rosenthal continues to scatter sensations and witticisms throughout the land. Recently he was informed that Carreño almost refused to appear in a certain Western city because she had been advertised as the "Female Paderewski." The quick-witted Moriz replied: "They should have called her the 'Male Carreño.'"

In Syracuse Rosenthal submitted to the interviewer, and had some fraternal things to say of Paderewski: "He was made by the American matinee girl. He is a good pianist, but not the best. In Europe we have many we consider better than Paderewski. We have not the high opinion of his abilities that Americans have. But I am not an American, therefore I am not a good judge of Paderewski."

\* \* \*

How different this sounds, coming from that accomplished player and sweet-minded woman, Mme. Julie Rivé-King: "All artists play well. You may like one better than another. It is unjust to say that one plays better than another, for they all play accurately and perfectly. One's interpretation may please better than another's, whose technic is equally as perfect. Sometimes I hear several artists play the same thing, and I like them all; and yet my own interpretation will be entirely unlike any of the others."

LEONARD LIEBLING.

#### PIANO AND FORTE.

Miss Mary E. Hallock, the talented Philadelphia pianist, of whom mention has frequently been made in these columns, recently played the scherzo and tarentella from St. Saëns' G minor concerto, at an orchestral concert in her native city, and won a triple recall from a very enthusiastic audience.

Miss Jessie Shay, the New York pianist, is arranging to give a recital at an early date. Miss Shay has been playing with her usual success at a number of private musical affairs lately, and is to be the soloist at an important concert next month at Bridgeport, Conn.

Rafael Joseffy will give a piano recital in New Haven at the Hyperion on Monday afternoon, March 27. Joseffy will give but three recitals this season in the New England States—the first in New Haven and the others at Steinert Hall, Boston, and at Worcester. Where does New York come in, Rafael?

At Lady Hall's recent recital in Music Hall, Boston, her coadjutor was Mme. Annette Szumowska, whose piano solos were greatly appreciated.

Alfred Reisenauer, the only one of the great Liszt pupils whom we have not yet heard in America, came out of his temporary retirement recently, and gave a recital at the Saal Bechstein, Berlin. It was the first one of a series, which will cover pretty thoroughly all the important works for piano. Of this initial concert, the "German Times" says: "Reisenauer offered, through the freshness and healthiness of his musical nature and the strength and manliness of his general style, most perfect enjoyment in his interpretation of Händel, Haydn, and Scarlatti compositions."

The Detroit "Journal" says: "Miss Edwina Uhl, of Grand Rapids, daughter of the former ambassador to Germany, has been spending a few days at the Conservatory of Music, coaching with Mr. Hahn for a series of concerts comprising the larger compositions of Grieg, Brahms and MacDowell. Miss Uhl studied with Mr. Hahn, for some years before going abroad, and after spending three years with Prof. Heinrich Barth, the great Berlin teacher, returned and continued finishing work with Mr. Hahn. She is credited with pronounced ability."

Of one of our talented female American pianists, a Boston paper recently said: "Miss Katherine Ruth Heyman,

who gave a recital at Steinert's on Thursday afternoon, played charmingly and well. She has not only gained a technic adequate for all reasonable demands, but she has developed taste, warmth, earnestness and elegance, and deserved the praise she won from the critic and the general listener."

At the seventeenth symphony concert in Musical Fund Hall, Philadelphia, on Friday of last week, Camille Zeckwer, the talented young composer who studied abroad with Philip Scharwenka, played a new concerto of his own. It was received very favorably, and both the work and the performance were highly praised by the Philadelphia critics.

In speaking of the concert given not long ago by the Bendix Concert Company in Omaha, the "World-Herald" remarks tersely: "The pianist, Miss Scott, might better have been omitted from the programme."

Staten Island is not without its prodigy. Samuel Kutscher, thirteen years old, has lately made the musical persons of Stapleton prick up their ears. The boy will probably soon begin serious study in New York.

From Cincinnati comes the report that: "Miss Susan D. Monarch, of the Conservatory of Music, has returned from Des Moines, Iowa, crowned with many laurels. She played at an orchestral concert given in that city, Weber's Concert-stück, Moskowski's Valse, E major, and other numbers. She was rounded up as a thorough artist—delicate and comprehensive in her style of playing."

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# MADELINE SCHILLER.

## OBJECT LESSONS IN THE VOCAL ART.

No. 3.

Mr. Victor Maurel.

In a consideration of the efforts of Mr. Victor Maurel, at his recent song recital in Boston, it must be admitted that he is possessed of artistic instincts in a high degree, and that he showed an attempt to display his art in its finer proportions.



But an attempt prompted by an æsthetic nature is one thing, and the achievement of happy results through an artistic display of correct technical accomplishments is quite another thing.

As far as public opinion is concerned, a just estimate of the vocal art in its true form does not exist, for the most intelligent audience applauds only what stimulates its fancy.

Even the better critics are content to judge exponents upon the æsthetic side only of their demonstrations, condoning all kinds of technical offenses.

The public, looking to these gentlemen in a great degree, in forming its opinion, and not being sufficiently discriminating to recognize this lapse in critical consideration upon the part of the critics, feels all the more confirmed in the opinion it has formed consequently, and accepts what to it seems to be a correct judgment.

It is because of this degraded standard, this judging of but one side of the art, that the writer desires in these papers to radically consider the subject and expose technical shortcomings, in order that students may benefit thereby in the pursuance of their education.

To the rising generation we must look for the help in lifting the art above its present degraded level, and so every means at hand must be employed in a just exposition of the efforts of critic, teacher or performer that will aid in establishing a higher standard of criticism, and in assuring a recognition of the art when presented in its normal state and its just proportions.

Vocal art must rest on the same basis as does instrumental art, if good results are to be obtained. That is, its fundamental principles must be understood, and progress must be undertaken only upon established normal action.

Now in considering Mr. Maurel's efforts, what do we observe as regards this fundamental necessity?

One can hardly imagine a more corrupt presentation of the art than his, as regards an ability to normally employ the vocal apparatus.

To begin with, the singer labored with a false location of the column of air, accompanying which deficiency were innumerable erratic actions of the apparatus that must from necessity follow.

To enumerate a few would include a half-closed and stiffened jaw at times; an almost constant tremolo in the voice; a distending of the pharynx; a sucking back of the breath with its wasting and debilitating effect; an almost constant false intonation, at times distressingly flat; the vulgar use of the nose as an organ for the emission of tone; a variety of qualities as numerous and corrupt as the sounds produced; an habitual pushing and forcing of the breath; the employment of an emasculating falsetto when the extreme high notes of a shattered compass must be forthcoming; a "pumping" of the breath; a breezing up and down in the phrase; the attempt to swell a note always resulting in a depression of the pitch, etc., all of which displayed a lack of vocal means in the attempt to produce musical expression.

And yet our critical brethren tell us that "he is still an artist at whose feet singers can sit and study what is best and highest in their art," and scoff at the New York critics whose opinions would give one the idea that "the artist was a broken-down singer, without a voice, to whom it was something of an effort to listen seriously."

That Mr. Maurel's present vocal decrepitude is not the result of the natural "passing of a splendid organ," but rather the remnants of an abuse of exceptional vocal gifts, as regards the apparatus itself, let us quote from a criticism of his efforts when in his prime ("Metronome," February, 1874):

"Victor Maurel has a full, powerful voice, of good quality, sings with expression, and exhibits many traits that work to his advantage as a public performer.

"He, however, is a bad vocalist, not having the lightest trace of 'method,' and is burdened with many of the vocal infirmities that can afflict a singer with no positive knowledge of how to intelligently produce, control or employ the voice in a methodical manner.

"The most glaring defect is his bad intonation, which is but one of the numerous deficiencies caused by his erratic manner of dealing with his voice.

"He does not exhibit a knowledge of even the preliminaries of a correct vocal education.

"An instrumentalist as lacking in the mechanical manipulation of his instrument could not hold a position on the stage for even a day."

Evidently the critical acumen of the New York reviewers is of a more discriminating quality than that of their Boston brethren.

We are told by the latter that his fascinating personality "and the seriousness of his purpose should draw to him all singers and all that love music or the revelation of genius in any form."

What would these same writers say of the instrumentalist who without knowledge of the fundamental principles governing the mechanical control of his instrument should abuse it in public, play absolutely regardless of correct intonation, and resort to all manner of devices in the absence of technical facility?

Would they ask the student to sit at such a performer's feet, and study what is "best and highest" in his art?

Not a bit of it. If the performer, a violinist, was bursting with temperament, gurgling with musical feeling, and could phrase like a master, they would advise him to retire from the stage, and learn first to draw the bow, and acquire a pure tone.

Why should the critic advise the vocal student to "sit at the feet" of the singer who abuses his art through ignorance of its fundamental principles because he is a great actor, has a "personality which is commanding yet modest, authoritative yet elegant, indescribably fascinating," and is "serious in his purpose."

Is the art of singing so far lost that dramatic effort and personal elegance must supplant technical intelligence and vocal facility?

Must we listen to vocal decrepitude because the offender is a great actor?

No, my dear student, the time is now ripe to draw the line on such exhibitions, and insist first that the singer should have both a good voice by nature, and a correct knowledge of its use.

Upon a correct technical basis, only, let æsthetic attributes be employed; then what is highest and best in the vocal art can be accomplished, and only then.

What an obstacle confronts the just and discriminating advocate of pure art when to the unfortunate advice of the critic is added the encouraging applause of the audience, which grew enthusiastic over the demonstration on the occasion in question.

Musicians of acknowledged standing in their profession also indorsed this exhibition with enthusiastic and persistent applause.

Had one of their instrumental brethren so technically offended in his art, metaphorically speaking, they would have stoned him off the stage.

That so earnest, sincere, and so nobly inspired; so comprehensive musically; so gifted an artist in many ways, should display such ignorance of the fundamental principles of his art, and consequently show such abject poverty of technical means, thus signally failing in his artistic endeavors, was to me a pitiable sight; a lamentable spectacle.

Why should the vocal art be so abused and maltreated in public?

My dear student, let such advice and such an exhibition upon the part of critic and performer, respectively, as is identified with this occasion serve in making you wary how you accept conclusions, even though they lie under the shadow of supposed authority. WARREN DAVENPORT.

**New York Quartet.**—The New York String Quartet, composed of Messrs. Sinsheimer, J. and M. Altschüler and Spargur, will give two concerts, on March 26 and May 7, at the Berkeley Lyceum. Interesting programmes have been prepared.

**Nordica as Sieglinde.**—Nordica, having sung Brünnhilde to the public's satisfaction, is anxious to show similar success in the rôle of Sieglinde. She will make the attempt during the coming London season. Of all the members of the opera company Nordica has given the management the least concern. She has kept in superb health, and has always responded to the calls for duty made upon her.

## LEHMANN ON THE DE RESZKES.

Jean is Bashful, Edouard Amiable.

Frau Lilli Lehmann-Kalisch has written for the Berlin "Tageblatt" the second of a series of articles on great masculine singers. Last month she furnished a faithful depiction of Maurel. This time she has selected the De Reszke brothers. Following is a synopsis of what she has written:

Jean De Reszke is a singer such as may be heard only once or twice in the course of a century. His full, yet delicate and not too loud voice, his magnificent breathing, his excellent enunciation in all languages, his brilliant intonation, are sources of the highest joy for the auditors.

The spectator cannot fail but be pleased. Jean is a tall man of fine, soldierly bearing and manners. All that he does and all his gestures follow the lines of beauty. He understands the art of keeping the most blasé in his audience from ennui.

Few know that Jean was educated to be a barrister in Poland, and that when he sang as a choir boy in churches his tutors predicted that he would be a famous baritone. An impresario who heard him told his parents that he could succeed only as a tenor. Nor did he make use of his voice for many years to come. Though he traveled with his brother Edouard and his sister, in France, Italy and Spain, he could not be induced to appear before the footlights. His bashfulness has not left him to this day. He is still extremely nervous before every performance, but once on the stage he is lost in his art.

He did not make his début until the year 1884, and then he was almost forced to take a part by Maurel and Massenet. He remained five years in Paris, and for thirteen years he has been singing in Russia, America and London. His repertoire comprises all the famous tenor rôles in grand opera.

Despite the bashfulness of Jean, if you would ask me what I admire most in the great artist, I must give the surprising answer that it is his self-consciousness and his self-control. As soon as he has faced his audience and is armed with the weapons of his art he gains full control of all his actions and gesticulations. He accounts to himself for every word uttered, and is faithful to a fault in the representation of his characters.

His younger brother Edouard, the basso, the most amiable character I have ever met, the idol of the operatic world, is perhaps the most delightful artist on the operatic stage to-day. I have never in all my experience heard a singer to whom the rôles seem so easy. The most difficult parts seem no effort at all for his rich, voluminous voice.

The brothers de Reszke deserve all the homage they receive from the American public, because the quality of their art is unequalled.

## SOUND CRITICISM.

99 CORCORAN BUILDING,  
WASHINGTON, D. C., Feb. 21, 1899.

EDITOR MUSICAL AMERICA:

Kindly allow me to express my gratification upon reading the interesting, independent and thorough criticisms of Mr. Warren Davenport, of Boston, that have appeared in your paper, from week to week, on the work of the prominent singers.

It is such criticism as I have often wished to see, being so thoroughly comprehensive, one can judge very well whether it may be a waste of time and the cost of admission to attend their concerts. Usually we get in the daily prints nothing but very stereotyped generalities, it being utterly impossible to gather from such source any information as to the character of tone, and how produced. I trust Mr. Davenport will go right on as far as may be in his power, letting us know the fakir from the true artist.

I shall look forward with much interest to his papers devoted to the work of the Grauf forces when they appear in Boston.

Very truly,

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## AN EASY ROLE.

Not long ago, somebody said to Mme. Nordica: "It must be quite easy for you to sing Brünnhilde in 'Siegfried.' You don't have to go to the Opera House until late in the evening, and you have only one act to sing."

"That is one of the hardest of all rôles," replied Mme. Nordica, smiling pityingly. "On a 'Siegfried' night, I am in a box or a chair the moment the curtain goes up. It is necessary for me to get into the spirit of the opera, and to catch its exact atmosphere. The first act ended, I go to my dressing-room and make up for Brünnhilde, leaving my door open, so that I do not miss a single note of the music. When the second act is over I am ready for the mountain couch, and that experience is trying to a degree. An almost irresistible drowsiness comes over me as I lie there on the silent stage, the curtain down, the hum of a thousand voices in conversation floating in from the auditorium. I must not only remain awake, but I must constantly struggle to keep the vocal muscles from becoming relaxed, else I could not sing a note. At last, after the overture, after the curtain goes up, after the arrival of Siegfried and his eventual awakening of me, I must strike the exact key of Brünnhilde's 'Heil dir, Sonne.' I have been waiting, preparing nervously for that note for three hours, and the mental as well as physical strain is more than can be conceived by anybody but a singer."

**Youthful Pianist.**—Master Wladimir Schaievitch gave a concert last week at Carnegie Lyceum, New York. He is but eight years of age. He was assisted by Miss Edna Stern, Mr. Charll, Mme. Franko and Mr. Leo Schultz.

**Opera Over in Philadelphia.**—The Grau Company's short supplementary season of grand opera ended last week in Philadelphia, before one of the largest and most brilliant audiences of the winter, when "Rigoletto" was grandly sung, with Mme. Sembrich as Gilda, Campanari as Rigoletto, Salignac as the Duke, and Mlle. Mantelli as Madalena.

**Chicago Permanent Opera.**—Chicago is to have permanent opera in English, as well as New York and Boston. Mr. Henry W. Savage, proprietor of the American Theatre Opera Company, of New York, has completed arrangements with the directors of Studebaker Hall, Fine Arts Building, Chicago, to install a permanent company there April 3.

**Oratorio Society Concert.**—The Oratorio Society will sing Berlioz's "Requiem Mass" on March 25, after long and arduous rehearsal under the direction of Frank Damrosch. The performance will employ four small brass orchestras besides the large orchestra. These will be placed in the boxes, in order to do justice to the composer's intentions. The mass was given first in Paris in 1837, and Dr. Leopold Damrosch introduced it here in 1881.

**Eppinger Exam.**—On Sunday, March 12, an interesting musical programme was presented at the Eppinger Conservatory, New York. The director, Mr. Samuel Eppinger, has hit upon the happy idea of making these recitals take the form of a lesson, at which he criticises the work of teachers and pupils, and lends suggestions born of his long experience and superior pedagogical ability. Mr. Eppinger found little fault last Sunday, the work of his staff being eminently satisfactory, and the pupils all displaying great confidence and solid attainment.

**Sinsheimer Orchestra.**—The second recital given by the Sinsheimer String Orchestra, at the New York College of Music, on Thursday of last week, exceeded the first in interest, though the latter was quite remarkable for a new organization. Again Mr. Sinsheimer distinguished himself as a leader of temperament and taste, and his pupils showed a fine appreciation of Mr. Sinsheimer's every interpretative nuance. The soloists were Miss Belle Newport, who sang charmingly an aria by Goring Thomas; Messrs. M. Bernstein and G. Levy, young violinists of much promise; and Miss Bert Andrews and Mr. Sinsheimer, who brought down the house with a spirited performance of Kotek's "Duo d'Amour."

**Where they are going.**—On April 21 will occur the "benefit" performance for Mr. Grau, at the Metropolitan Opera House. Next day most of the artists leave for Europe. If the performance is as long drawn out as others of the same kind have been, the singers will barely have time to get from the theatre to the steamer. Jean de Reszke goes directly to Paris, and will remain there with his wife until the opening of the Covent Garden season. Mme. Sembrich and Mme. Eames will remain in this country somewhat longer than the other artists. The latter has not yet adjusted her differences with the Covent Garden management, and she will go to Paris and rest there until she leaves for her summer home in Italy. Mme. Sembrich goes to Paris for a stay of several weeks, and then returns to Dresden, where she will remain until she pays her annual visit to Switzerland. Others who will sail on April 22 are Signor Mancinelli, M. Edouard de Reszke, Mme. Nordica, and Mr. and Mrs. Grau.

**Schumann-Heink Better.**—It is very pleasant to be able to report that Mme. Schumann-Heink's late severe attack of erysipelas has almost passed off, and the popular singer is now on the road to recovery. It is doubtful, however, whether she will be able to sing for some time to come.

**Krehbiel "Roasted."**—The New York "Morgen Journal" recently published a clever and exhaustive "roast" of Henry E. Krehbiel's lecture, "American Folk-Song," delivered before the Liederkrantz Society, of New York. There seems to be a general uprising against poor, persecuted Mr. Krehbiel.

**Aramenti in Portland.**—The Aramenti Concert Company, which started West, from New York, some weeks ago, has already reached the Pacific coast, and recently met with much success in Portland, Ore., as is proved by this extract from a local paper: "The Y. M. C. A. gave us a real treat in the concert given under their auspices, March 1, by the Aramenti Concert Company, of New York. The audience was very enthusiastic, and often recalled the artists three and four times after a number. Altogether the company made quite a hit."

**Brooklyn Institute Concert.**—The concert given at Association Hall, Brooklyn, on Thursday of last week by the Brooklyn Institute was the most interesting yet presented by the enterprising managers. The greater part of the programme was devoted to the Apollo Sixteen, of New York, under the ripe direction of Mr. Wm. R. Chapman. They made plain the fact that in the singing of glees and part songs they are unexcelled. Brooklyn realized this, and gave the participants and their modest director a right royal welcome. The soloists were Mr. W. C. Weeden, Mr. H. Briggs Drake and Miss Martina Johnston, all of whom did much towards enhancing the pleasure of the evening.

**Scharwenka Concert.**—The fourth interesting faculty concert of the Scharwenka Conservatory of Music, New York, took place recently at Scottish Rite Hall, Madison avenue and Twenty-ninth street. Mr. Richard Burmeister played with his accustomed masterful technic and deep musical insight, Liszt's sonata in B minor, and the same composer's arrangement of Wagner's "Liebestod," from "Tristan and Isolde;" Leo Taussig played 'cello pieces by Popper and Sitt, with taste and finish; Mrs. Black sang charmingly songs by Massenet, Lalo and Fontenailles; and Messrs. Emil Gramm and Burmeister gave a musicianly performance of Beethoven's A minor sonata for piano and violin. It was the real gem of the afternoon.

**Quintano Recital.**—A very interesting recital was tendered to music-lovers by Signor Quintano, well known both as a soloist on, and teacher of, the violin, at Knabe Hall, New York, on Thursday evening, March 9. The programme, which included selections from such well-known composers as Tartini, Gottschalk, Paganini, Verdi and several others, and also three numbers by Quintano, was as refined in execution as it was in selection. Signor Quintano is an unusually gifted violinist, rich in musical imagination, and fortunate in a technic that obeys easily and accurately the most exacting demands. His musicianship was amply demonstrated in his own compositions, and in a very well made cadenza to Viotti's concerto, No. 22. Signor Quintano was received by the audience with every mark of exceptional favor. He was ably assisted by Signora Guarina, and Otto Bauer, accompanist.

**Seidl Benefit, After All.**—The final arrangements for the Seidl memorial performance, to be given at the Metropolitan Opera House on the evening of March 23, have been perfected, and all the leading artists have volunteered their services. The following programme has been arranged: "Lohengrin," first act, with Nordica as Elsa, Jean de Reszke as Lohengrin and Edouard de Reszke as the King; "Die Meistersinger," part of third act, with Sembrich as Eva, Dippel as Walther, Schumann-Heink as Magdalena and Edouard de Reszke as Hans Sachs; "Die Walküre," third act, with Brega as Brünnhilde, Eames as Sieglinde and Van Rooy as Wotan; "Die Götterdämmerung," third act, beginning with the Funeral March, with Lehmann as Brünnhilde. The price of boxes has been fixed at \$100, and of orchestral seats at \$7. More than half of the seats have already been sold by subscription.

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### VOCAL TEACHERS AND CHOIR-MASTERS.

About as severe a temptation as the average organist-choirmaster is subjected to in the course of his career is to accept pupils in voice culture.

The "boy-choir man" or woman has to train voices, and is generally equipped for the task by an especial course of study; but the rank and file of those occupying the posts of directors of the music in our churches are musicians in the larger interpretive sense—if in charge of a chorus choir they are compelled to be continually alert to secure good material: for voices wear out, and choir folk are no less restless and changeable than other mortals.

In meeting with applicants for chorus membership, nine out of every ten will be found to expect vocal training in return for their services, and are not a little surprised at the modest disclaimer of the examiner to such ability—surely a musician of such standing could teach them how to use their voices. If they had not expected to find better inducements, they would have gone to others, whom they knew could and would give what they sought.

Although they are informed that a musical director's duties are so varied as to preclude a specialty of voice-training, the conference generally results in their seeking the other and more attractive field.

Now the trying part of this lies in the examiner's knowledge that the choirmaster who will get them is really no better equipped for the task than he is, if indeed as well. This man has, however, a large chorus, and can always keep it filled. His pupils in many cases not only spend several years in the chorus, but pay about one-half a voice specialist's fees for their lessons, giving their services in lieu of the other half of the teacher's professed charges.

It sometimes transpires that one of these victims makes the acquaintance of another pupil of their teacher's, who does not sing in the choir, and discovers that he or she is being charged about three times as much for the services rendered as the other pupil.

A great fuss ensues, the advice of a master of standing is secured, and the astounding intelligence evolved that either the victim never had the making of anything better than a chorus voice, or the training has been of the most perfunctory and insufficient character.

It has also been known to occur that by reason of the astonishing gullibility of the members of the church officary, pupils are advanced to solo positions, the reasonable salary paid therefor being nearly, if not quite, absorbed by the teacher. In course of time, desiring to earn something that can be called their own, the victims seek a better and more remunerative place only to find that they are non-competent.

This last blow has been known to result in their finding a good teacher, and arriving, perhaps, at the teacher's suggestion, in the very chorus they at first sought entrance in.

How is this state of affairs to be remedied? Frankly, we can scarcely see. As long as church committees do not keep track of the standing and methods of their hirelings it is apt to be indefinite. Perhaps the open court afforded by *MUSICAL AMERICA* may serve to sufficiently air the subject that church folk will be led to take cognizance of it.

One thing might be tried. It is well for music committees to beware of men who are always suggesting their own pupils for preferment. Good pupils should be made to stand on their own merits, as their success will always be in proportion to their own efforts.

The most satisfactory arrangement for singers or organists is to have their financial dealings directly with the officers of the church. The handling of the music fund is a temptation to which no choirmaster should be subjected. Singers will always feel that they must curry favor with such, and financial inducements have in no few cases affected the decisions in favor of this or that applicant. We believe that any intelligent choirmaster would prefer to be relieved of the burden any way, as even in the case of honest men, implications of questionable methods are frequent.

And, finally, successful vocal teachers are not as a rule training choirs—not in the largest cities anyway. They have an arduous week day life (for vocal teaching is the most exacting, on the nerve forces, of vocations), and not only earn, but generally welcome Sunday as their rest day, as well as the other week day laborers. Least of all are they wasting precious time giving lessons in exchange for the services of chorus singers. The average fee of a repu-

table voice specialist may be quoted as \$4 a half hour, while the average chorus singer may be secured for \$2 a Sunday. Does it seem likely that the successful teacher is going to add to his week day labor for the salary he would be apt to be paid as a choir director?

VOX ORGANI.

**Trebelli in Pittsburg.**—Mme. Antoinette Trebelli, the well-known soprano, recently gave a successful song-recital in the Hotel Schenley, Pittsburg.

**A Blind Critic.**—The Cincinnati "Post's" reviews of the Ellis opera performances there were written by Prof. John S. Van Cleve, a blind musician and writer, who knows more than many a critic that can see.

**Birmingham Festival Soloists.**—The soloists for the Birmingham (Ala.) festival, May 5 and 6, have just been announced. They are to be Miss Sara Anderson, soprano; Miss Anna Lohiller, soprano; Miss Blanche Towle, contralto; Mr. Clarence Shirley, baritone; and Mr. Myron W. Whitney, Jr., basso.

**Australia to Hear Rosenthal.**—From the far West we receive the following notice, which is herewith given for what it is worth: "Moriz Rosenthal will give two farewell recitals in San Francisco at the Grand Opera House in April, prior to sailing for Australia en route to England, France, Germany and Russia, through which countries he will tour extensively."

**Brooklyn Abroad.**—Mrs. Tirzah-Hamlen Ruland, formerly contralto soloist of the Lafayette Avenue Presbyterian Church, Brooklyn, has been winning laurels abroad this season, in Newcastle, Glasgow, Northampton and other British cities. Her notices from these places were all printed in the Brooklyn "Standard-Union" last week, and they were a collection of which many a famous singer might be proud.

**Utica Enthusiastic.**—Mr. A. L. Barnes, a musical magnate of Utica, N. Y., recently arranged a grand performance of Rossini's "Stabat Mater" at St. Agnes' Church. The papers and local musicians hailed the event as the most important production in the musical history of Utica. The soloists were: Miss Kathrin Hilke, soprano, of New York; Miss Kate Dewey Hanford, contralto; Mr. William H. Rieger, tenor; and L. Williams, basso.

**New Orleans Napping.**—It is time for New Orleans to wake up. This was in one of its leading papers last week: "High-priced opera is going out of date, and very justly so. The American public has been humbugged long enough into paying \$5 a seat to hear some much-advertised singer practice scales for a few minutes, and then hasten out of town with a sneer at a musical taste that would enjoy 'Home, Sweet Home,' but with a bag full of cash." Don't they read New York papers in New Orleans?

**Indianapolis Music.**—For the concert of the Symphony Orchestra, given March 14, at English's Opera House, an admirable programme had been arranged. The chief work was the seventh symphony of Beethoven. Other numbers by the orchestra were the Hungarian march from "The Damnation of Faust," by Berlioz; "Sunrise and the Watchman," from the opera, "Frauenlob," by Becker, and a "Narcissus" overture, by Mr. Ross, a member of the orchestra, who conducted his own composition. The soloist was Miss Ingleman, who sang Liszt's "Lorelei."

**Atlanta Critics Whacked.**—The New York music critic is not alone in his misfortunes. Other cities also heap obloquy on the heads of its local musical oracles. A gentleman recently wrote a letter to the Atlanta "Journal," in which he said: "The criticism which appeared in last Sunday's 'Constitution' ought to be sent Rosenthal, who would no doubt be thankful for the exposition of his own shortcomings. Being a student, he would at once follow the implied suggestions and become the true artist. It is to be regretted that such criticisms appear in our papers. The articles reflect discredit upon the musical culture of our people."

**Mulligan Recital.**—Mr. Wm. Edward Mulligan gave his sixth organ recital last Sunday evening at St. Mark's Church, New York. A large audience thoroughly enjoyed the very interesting programme. Mr. Mulligan was in rare form, playing especially well a Toccata by Bach; the Communion, in G, by Batiste, and the Good Friday music from "Parsifal." Miss M. Z. Phillips and Messrs. Van Yox and Dempsey were the assisting artists, and all received liberal and deserved applause. After eight years' service as organist and choirmaster at St. Mark's, Mr. Mulligan has just been appointed to the same duties at the Collegiate Church, Forty-eighth street and Fifth avenue, from May 1. The new church is to be congratulated; likewise Mr. Mulligan, who is to have a new \$15,000 organ shortly.

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## DEAR MUSICAL AMERICA:

All lovers of good music will regret that with the concert last Saturday night Mr. Emil Paur's scheme to form a symphony orchestra came to an untimely end.

The work of this organization has been so exceptionally good that its failure to receive the necessary support would, at first sight, indicate that New York is, after all, not a musical city, and that it is not willing to patronize those who provide really good music, unless they are "in the fashion."

This charge is, however, only to some extent justified.

It takes time to make an impression upon so large and cosmopolitan a city as New York. It took years and a vast sum before Theodore Thomas won his place. The same may be said of the Damroschs. The late Anton Seidl came to the front more quickly than the others, but then he possessed many qualities as a man as well as a conductor that go to create popularity. He had a most interesting personality. At the same time I shall always believe that he was much overrated.

The main trouble with Mr. Paur was that he lacked the necessary backing to remain in the field long enough to win a public. Outside of musical circles he is very little known as yet.

Besides the lack of proper financial support, Mr. Paur has been severely handicapped by atrociously bad management, and by his unfortunate connection with a certain notorious personage in the musical world, whose association with any enterprise means failure, if not disgrace.

It was through the influence of this personage that Mr. Paur was induced to produce at his Sunday as well as at his symphony concerts soloists of a mediocre character, in whom the public takes not the slightest interest.

If Mr. Paur believed it to be good policy to conciliate the notorious personage to whom I have referred, so as to ward off possible attack from the disreputable sheet he controls, it would have been cheaper and wiser to have paid down so much money in hard cash rather than to have presented at a symphony concert such mediocrities as Mme. Jacoby, and Carl, the organist.

Mme. Jacoby is a handsome woman, and she has a rich voice, but she has nothing else to recommend her. She is not an artist in the smallest sense of the word. She sings in a monotonous manner which suggests that she is utterly lacking in intelligence as well as in musical feeling. She is so constantly off the key that nothing but her appearance saves her. In Paris, Berlin or Milan such singing as hers would not be tolerated at a concert of any musical pretension.

Mr. William C. Carl is another type of the bebuffed, much-advertised musician, who fails completely when it comes to a serious effort before a critical musical audience. There are at least two dozen organists in New York and Brooklyn who can give him cards and spades, even though their pictures are not to be found in the cafés and saloons.

When Mr. Paur becomes better acquainted with the New York public he will learn that it is very apt to judge of the value of a musical enterprise by the character of the soloists, and if these are comparatively unknown mediocrities it simply stays away. If he will read the criticisms in the daily press he will find I am not alone in this opinion.

Mr. Paur's failure to sustain his enterprise is a great loss, for he is undoubtedly possessed of abilities as a conductor of the highest order. His proper place is the opera house. He is far superior to Schalk in many respects.

It will be remembered that Mr. Paur was announced to

appear at this last concert as a soloist. Had he done so he would have used a Knabe concert grand.

I hear that a very interesting story could be told of the reason why he changed his mind.

Some say that his contract recently made with Otto Wissner, the Brooklyn piano-maker, for a short tour of two or three weeks prevents him from playing the Knabe.

If this be so it is a poor return for the enterprise and gallantry of the Knabes in coming to the rescue after Mr. Paur's original manager, Carl Loewenstein, had collapsed and left him in the lurch.

However, I presume Mr. Paur has to make his experiences like the rest of us.

\* \* \*

The best criticism on Mancinelli's new opera, "Ero e Leandro," was written by William J. Henderson in the "Times," just as I expected.

Being the only operatic novelty produced this season, it was a test for the critics. Most of them evaded it, especially Krehbiel, of the "Tribune."

Perhaps you will remember that some time ago the veteran critic, Andrew C. Wheeler, writing in MUSICAL AMERICA, under the nom de plume of Mowbray, exposed Mr. Krehbiel's inability to deal with a new score, and declared that that gentleman's usual method was to dismiss the subject in a few non-committal sentences and promise to review the subject at length, later on; a promise which he rarely if ever kept.

If you will read Saturday's "Tribune," you will find that this is precisely what Mr. Krehbiel did.

In the Sunday "Tribune" there was not a word about the new opera, but Mr. Krehbiel did find time to write half a column of twaddle about a supper the artists are going to have with their intimate friends the night before they leave for Europe. Even this Mr. Krehbiel did not report correctly, for the supper is to be given to Grau, and will follow his benefit on the night of April 21.

On Monday the promised criticism on the new opera appeared in the "Tribune," and what was it? Over a column of rehearsed stuff about the story of the opera, and about thirty lines of platitude about the music.

I wonder whether it would be possible to penetrate the rhinoceros hide of Mr. Krehbiel's self-conceit sufficiently to make him realize how thoroughly ridiculous the musical department of the "Tribune" is becoming in his hands!

\* \* \*

Grau will return to this country about the middle of September and go straight to San Francisco. He will receive reinforcements on the way East at Chicago, and will open his season in New York on December 15. The next opera season will, therefore, be two weeks shorter than the present one.

The company will be about the same. Van Dyck, Saleza and Dippel were engaged for two seasons from the first.

Rumor says that the De Reszkes will join the company for the New York season; but I think much will depend upon what M. Jean can accomplish in Paris when he gets there. He has denied that it is settled that he will sing at the Lamoureux performances there in October. He could do so and still be in time for part of the New York season.

Calvé may come, but it is very doubtful. She is still in very poor health, and has canceled her engagement at the Paris Opéra.

Melba will probably not come here next fall, but may sing in Germany and Russia, under Ellis' management.

This would go to show that Mr. Ellis may not have an opera company here next season. If he does not, then Galski will most probably be found with Grau. If she is a member of his company, Eames and Nordica will have to look to their laurels.

I see that some say Ernst Kraus may be with Grau next season. I don't think so, as he told me himself he did not believe he would receive permission from Berlin to visit us again.

\* \* \*

The first performance of Mancinelli's new opera was immensely interesting. It was wonderfully well given and presented. Yet there was only a fair house.

That is why Grau says it does not pay to put on a new work here. The people will not come to hear it. The same is true of London. It is the old favorites or the star casts that draw.

In Paris, Berlin, Vienna, the very contrary is the case. In Paris, for instance, an opera may fall flat and never be given more than a couple of times, but the first night is sure to be crowded. "Everybody" in the worlds of art, music, literature and the drama, all "society," leading politicians; in fact, all the "somebodies" are certain to be there.

The result is that the manager is encouraged to put on a novelty. Here and in London he is not.

Do you remember how Mapleson refused to produce "Faust," and only after great pressure consented to try the soldiers' chorus in the third act at a special benefit or some similar performance in London.

\* \* \*

What a vision of classic beauty Eames was as Ero in Mancinelli's opera. Her husband, Story, the artist, had draped her with wondrous skill and taste.

I met him after the first act and complimented him. He said: "Wait till you see her in the second act." He was right. With the big bunch of pink roses at each side of her head, she looked as if she had walked out of one of Alma Tadema's pictures.

And how gloriously she sang! Indeed, she, Saléza and Plançon sang *con amore* and gave a great representation. The only disappointment was Mantelli, who sang the prologue in place of Shumann-Heink, who was sick. Mme. Mantelli is earnest and conscientious, but she overacts, and her voice lacks musical quality.

To me Mancinelli's opera was a most delightful surprise, musically as well as dramatically. The first act outside the temple of Venus presented a series of pictures more artistic than anything I have seen in years. They were so beautiful that I fancy Julian Story, Eames' artist husband, must have had a hand in them.

The ballet in the second act was somewhat risqué, but it was the best given this season at the Opera House. If the "boys" about town had been told what that ballet was going to be there would not have been an empty seat; which is a significant comment on the public taste.

JOHN C. FREUND.

**Detroit Orchestra Honored.**—Fritz Kalsow, manager of the Detroit Symphony Orchestra, received a flattering letter from Dayton, O., inviting the orchestra to participate in the programme of the May Festival in that city.

**Juch in Baltimore.**—Mme. Emma Juch, now Mrs. Wellman, wife of the former District Attorney of New York, had almost passed out of the public gaze for some years, but it seems she still has ambition to shine as a singer. She recently appeared at a "Strakosch Star Course" concert in Baltimore, and earned the following flattering notice from the "News": "Mme. Juch possesses all the requisite qualities of a great singer—ease, grace, good tone-production, clear enunciation and flexibility of voice."



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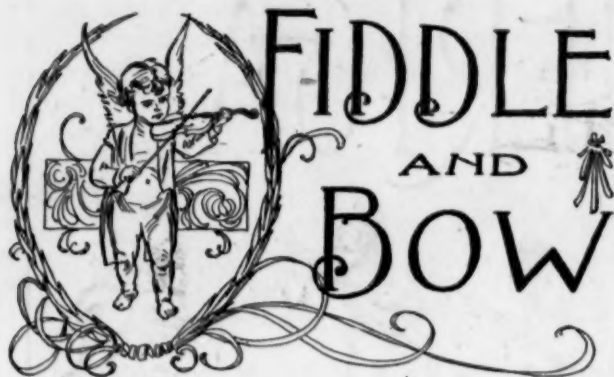
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SECOND TOUR, 1898-99: The New York Ladies' Trio, and Lilian Carllsmith, Contralto.



Vocalists are constantly engaging in animated discussions on the larynx and "the only true method," on the formation of upper and lower tones, and on all the vexed questions appertaining to their art. Pianists congregate at State conventions and read papers on the technic of their instrument, the most advantageous employment of the thumb, and what not. But when we do hear of violinists fraternizing, exchanging ideas on the many subjects of interest closely connected with their art, or reading earnest essays on the development of left-hand technic and the peculiar possibilities of the wrist?

To the best of my knowledge, music teachers' conventions and all meetings arranged by musicians for the ostensible purpose of an interchange of ideas are conspicuous for the absence of the violinist, who, having thought seriously, has something to say. And the same is applicable to the 'cellistic fraternity. They, also, either know nothing worthy of discussion, or they have determined to part with not one word of their art-vocabulary.

Of course, this is not as it should be. This stupid, everlasting silence is depressing. It even arouses suspicion. It makes one wonder whether fiddlers ever put themselves to the trouble of thinking; or whether, possessing knowledge and information, they preserve the contents of their brain-pans for their own exclusive uses.

Whatever the cause, we should like to have this unprofitable silence broken. Soon the unprofessional world will begin to believe that the fiddler is a specie of animal employed for, and indispensable at, all orchestral "shows." That he neither reads, writes nor thinks. That he is, intellectually, a cabbage or a turnip. That he gives lessons for one dollar, or whatever sum he is enabled to obtain. That, at all social functions where his services are required, it is only fit and just that he be relegated to the kitchen.

Indeed, I am not so sure but that society at large has not already formed such an opinion. At least, certain stories I have heard from time to time justify me in believing that such an opinion exists. And it will surely grow if the fiddler continues to shrink within his shell.



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The question is for him a more serious one than he may imagine. This is an age of culture and intellectuality. It is not enough to have an excellent technic, long hair and a warm temperament. These excite a passing interest, and may even arouse enthusiasm. But, my dar fiddlers, they do not command the respect of the community.

\* \* \*

It is rumored that Willy Burmester will publish a statement after his return to Europe—a statement which will go to prove that his lack of success at the Boston Symphony concerts was due to envy on the part of Messrs. Kneisel and Loeffler. It seems strange that Mr. Burmester should, under any circumstances, attempt to explain away his non-success in our larger Eastern cities. He was over-rated, greatly over-advertised. He was heralded as a modern Paganini. During the past few years, an incompetent violinist, residing in Berlin, has been publishing his weighty opinions of Mr. Burmester's art; with the result that we, in America, were actually led to believe that the Hamburg artist was the possessor of most uncommon, if not really remarkable, attributes. In a word, we were prepared to hear an extraordinarily gifted violinist. We failed to discover in Mr. Burmester's work those musical virtues which we were led to believe he possessed. Nor did he disclose that masterly and prodigious technic on which certain European critics had based their flattering estimate. Mr. Burmester proved himself a very capable violinist, but not an artist of true greatness.

And now it is said that the disappointed artist attributes his non-success to the peculiar attitude of Messrs. Kneisel and Loeffler. It is alleged that the Boston artists were guilty of the most despicable conduct, and that they prevented Mr. Burmester from revealing his true gifts and his highest attainments.

Will any sensible person believe there is any truth in such an accusation? Will any of the innumerable friends and admirers of Messrs. Kneisel and Loeffler believe, for a moment, that such capable and earnest artists could resort to anything so contemptible? It may, of course, be true that the gentlemen who are now accused of such unmanly deportment were not in sympathy with Mr. Burmester, and that they made no special effort to disguise their real opinion of the visiting artist's merits. But to accuse them of having deliberately attempted to affect Mr. Burmester's composure is monstrous. The artist was judged in accordance with his merits.

GEORGE LEHMANN.

**More American Successes Abroad.**—It is a pleasure to record that Miss Leonora Jackson, the violinist, has just scored a great success under Nikisch at a concert of the celebrated Gewandhaus orchestra in Leipzig. She played no less difficult a concerto than that of Brahms, earning many recalls and the unanimous praise of the critics. Indeed, Prof. Martin Krause, in a most enthusiastic article, places her easily above all lady violinists. It is safe to say that no American ever had a more gratifying success in the old classic capital of music. Meanwhile, Mme. Blauvelt-Pendleton continues her really triumphant course through Germany, singing herself into the hearts of the music-loving people, but pleasing the critics as well as the general public. Her appearances in Hamburg have been a worthy continuation of her successes in Berlin and farther south.

#### THE QUARTET QUESTION.

Many music-lovers are just now wondering why it is that the Kneisel Quartet is the only successful organization of its kind in the United States. It is argued that there are a number of quartet organizations in the United States whose individual members are excellent performers, if not really able artists, and whose ensemble work is of such praiseworthy quality as to merit the encouragement and patronage of every music-loving community. And it is also stated, with much sorrow if not actual concern, that all these chamber music organizations are shamefully disregarded, and that the interest of all genuine music-lovers is centred on the Kneisel Quartet.

Whatever may be said, pro and con (and much can be said on this very interesting topic), the fact that chamber music is, and always has been, exceedingly unpopular in the United States, is clear and unassailable. A chamber concert frightens the average music-lover. Its very name makes on him the same impression as the term "classical music." In his mind it is a form of music to be shunned—something very dull, uninviting and depressing. Perhaps the fault lies with the general public, perhaps with the quartet organizations themselves. It is quite possible that the latter could accomplish much in the direction of popularizing their work and the form of music to which they are so ardently attached. But the fact remains that chamber music is the least appreciated, the least patronized of all forms of musical creation.

This might not seem to be a fact to those admirers of the Kneisel Quartet, who, nowadays, in rain or shine, hasten to Mendelssohn Hall, and, apparently, enjoy a chamber programme of more than two hours' duration. But those who remember the early struggles of the Kneisels must be in a position to decide the causes that have led to the present and ever-growing popularity of the visiting organization. Leaving entirely out of the question the superb qualities and achievements of the Kneisel Quartet, it cannot be doubted that their deserved and very gratifying success is due not to the superiority of their work or their lofty ambitions, but rather to social conditions, pure and simple. In the present day the Kneisel Quartet is a fad; and while we cannot but rejoice that the work of such excellent artists should become a fad, it is deplorable that the enthusiasm manifested in their work hinges on a name, and is not exhibited for the sake of the music itself.

But even this is a step forward in a direction which may lead to good. The appreciation and enthusiasm for the music itself may not be, and in many cases is not, sincere; but at least some good is achieved when a community evidences its willingness to attend a series of high-class chamber concerts, whatever the true motive which actuates the individual. It behooves similar organizations to create an atmosphere for their work; and while they may have a disheartening hill to climb, it is within the regions of possibility, if they have merit and earnest purpose, to arouse interest and enthusiasm for their work.

GEORGE LEHMANN.

**Poor New York!**—A Chicago paper writes that "New York's opinion generally may be found correct when it comes to new plays or operas, but it is not infallible by any means." And this, because New York did not like Sousa's "Charlatan," and Chicago does.

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After Pianowsky's recent début in New York, my managerial friend from Mexico wrote me: "I see that a new foreign pianist has made quite a stir in your city. I feel inclined to bring him here, but ours is a very peculiar public; and before I enter upon such a risky undertaking I should like to know all about his playing and personality. Will you kindly procure the criticisms from the leading New York papers and send them to me, so that I shall be able to form a clear opinion as to whether or not Pianowsky's style would suit my public."

I sent my friend the clippings, together with a hypocritical letter, in which I said: "With your accustomed shrewdness you have hit upon the very best method of obtaining a competent, concerted criticism, and also a faithful reflection of public opinion. As you can see from these very remarkable reviews, their unanimity of opinion is exceeded only by their clarity of content. I have no doubt but that, after reading the inclosed criticisms, you will be as well informed as though you had attended the concert in person."

Why was my letter hypocritical?

Let the discerning reader cast his eye over the following excerpts and judge for himself:

De Koven wrote in the New York "Journal": "I heard Pianowsky last night, and I think he plays very nicely, indeed. I heard him in London two seasons ago, but I did not think him so good then. I consider him one of the best pianists I have ever heard, and I have heard all the great ones, both here and abroad. I think his technic is wonderfully developed, and I like his tone exceedingly. I thought he was at his best in the Chopin numbers. I like Chopin. I am very fond of Beethoven, too; but I think I prefer Chopin. I am inclined to believe that Pianowsky gave his hearers great pleasure. I enjoyed him at any rate. I like piano-playing. I think he will be successful here. I am sure I hope so at any rate."

The New York "Herald" critic, with his characteristic brevity and accuracy, wrote: "Herr Pianowsky, a Circassian pianist, gave a recital at Carnegie Hall yesterday. His programme contained Bach's Toccata and fugue, op. 69; Beethoven's Sonata, E flat minor, op. 53; Chopin's Hungarian rhapsodie; Liszt's studies, op. 10, Nos. 3, 5 and 7; also his nocturne in G major, and scherzo in C sharp; and Strauss' waltz on a theme by Tausig. Herr Pianowsky has ample technic, sloping shoulders, and a large audience applauded him liberally."

The "Tribune" man attacked his subject in a more thorough fashion. He said: "Our earliest knowledge of players on any instrument even resembling the modern pianoforte dates back to 1364, when the blind musician, Francesco Landini, achieved local fame as an organist and player on the "Instrumento da penna" (clavicimbel). It will be remembered that a little later the virginal and monacord (clavicord) were also popular in England and Italy, respectively. Other early players were Francesco da Pésaro, Adrian Willaert, Jaches Buus, Girólamo Parabosco, Claudio Mèrulo da Correggio, Bernardo Pasquini and Girólamo Frescobaldi. I could name many more, but shall reserve the others for a future study on this subject. All this time the Germans, English, Dutch and French were by no means idle, and their contributions to the music of the period helped to form what I might call Epoch 1. There are 74 of these Epochs, but before I begin with my explanation of the others, I might as well state that Herr Pianowsky's recital last night was well attended. His first number was by Bach, or, to be more accurate, Johann Sebastian Bach, who was born in Eisenach, 1685. For the matter of the record I will state that the exact date was May 16. His sons, all musical, achieved some renown, notably Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich and Johann Christian. To avoid all mistakes it is as well to mention that Johann Sebastian Bach had nine daughters and eleven sons. Bach's works might be divided into three periods; but time and space compel me to postpone their discussion to a future article. I should not care to review to-day the playing of such an important artist as Pianowsky. His work

deserves careful consideration, which I shall devote to him on another, early occasion."

It is not everybody who can treat a plain piano-recital in that erudite manner. James G. Huneker, the brilliant writer, has this to say: "Herr Pianowsky is a wan young man, of willowy walk, whose Byronic locks cluster caressingly about a pale forehead, reminding me of badness and Baudelaire. His suggestive hands strayed into a Chopin prelude—ah! how one involuntarily thought of the devilish degeneracy of Sand and Liszt—and breathed forth the swooning, drunken melodies with the delirious daring of a Poe, a Swinburne, a Verlaine, a De Musset. As the rapturous palimpsests of tone shivered from under Pianowsky's fingers, I saw in his playing nothing of Nietzsche, nothing of Schopenhauer, nor even of Tolstoi, Nordau, Flaubert or Balzac. All was color, glorious, maddening, effulgent, intoxicating color. The ecstatic effrontery of the man's soul-confession was superb. That was not piano-playing; it was a sensual riot, an orgy, a debauch."

My poor Mexican friend!

\*\*\*

Rosenthal continues to scatter sensations and witticisms throughout the land. Recently he was informed that Carreño almost refused to appear in a certain Western city because she had been advertised as the "Female Paderewski." The quick-witted Moriz replied: "They should have called her the 'Male Carreño.'"

In Syracuse Rosenthal submitted to the interviewer, and had some fraternal things to say of Paderewski: "He was made by the American matinee girl. He is a good pianist, but not the best. In Europe we have many we consider better than Paderewski. We have not the high opinion of his abilities that Americans have. But I am not an American, therefore I am not a good judge of Paderewski."

\*\*\*

How different this sounds, coming from that accomplished player and sweet-minded woman, Mme. Julie Rivé-King: "All artists play well. You may like one better than another. It is unjust to say that one plays better than another, for they all play accurately and perfectly. One's interpretation may please better than another's, whose technic is equally as perfect. Sometimes I hear several artists play the same thing, and I like them all; and yet my own interpretation will be entirely unlike any of the others."

LEONARD LIEBLING.

#### PIANO AND FORTE.

Miss Mary E. Hallock, the talented Philadelphia pianist, of whom mention has frequently been made in these columns, recently played the scherzo and tarentella from St. Saëns' G minor concerto, at an orchestral concert in her native city, and won a triple recall from a very enthusiastic audience.

Miss Jessie Shay, the New York pianist, is arranging to give a recital at an early date. Miss Shay has been playing with her usual success at a number of private musical affairs lately, and is to be the soloist at an important concert next month at Bridgeport, Conn.

Rafael Joseffy will give a piano recital in New Haven at the Hyperion on Monday afternoon, March 27. Joseffy will give but three recitals this season in the New England States—the first in New Haven and the others at Steinert Hall, Boston, and at Worcester. Where does New York come in, Rafael?

At Lady Hallé's recent recital in Music Hall, Boston, her coadjutor was Mme. Annette Szumowska, whose piano solos were greatly appreciated.

Alfred Reisenauer, the only one of the great Liszt pupils whom we have not yet heard in America, came out of his temporary retirement recently, and gave a recital at the Saal Bechstein, Berlin. It was the first one of a series, which will cover pretty thoroughly all the important works for piano. Of this initial concert, the "German Times" says: "Reisenauer offered, through the freshness and healthiness of his musical nature and the strength and manliness of his general style, most perfect enjoyment in his interpretation of Händel, Haydn, and Scarlatti compositions."

The Detroit "Journal" says: "Miss Edwina Uhl, of Grand Rapids, daughter of the former ambassador to Germany, has been spending a few days at the Conservatory of Music, coaching with Mr. Hahn for a series of concerts comprising the larger compositions of Grieg, Brahms and MacDowell. Miss Uhl studied with Mr. Hahn, for some years before going abroad, and after spending three years with Prof. Heinrich Barth, the great Berlin teacher, returned and continued finishing work with Mr. Hahn. She is credited with pronounced ability."

Of one of our talented female American pianists, a Boston paper recently said: "Miss Katherine Ruth Heyman,

who gave a recital at Steinert's on Thursday afternoon, played charmingly and well. She has not only gained a technic adequate for all reasonable demands, but she has developed taste, warmth, earnestness and elegance, and deserved the praise she won from the critic and the general listener."

At the seventeenth symphony concert in Musical Fund Hall, Philadelphia, on Friday of last week, Camille Zeckwer, the talented young composer who studied abroad with Philip Scharwenka, played a new concerto of his own. It was received very favorably, and both the work and the performance were highly praised by the Philadelphia critics.

In speaking of the concert given not long ago by the Bendix Concert Company in Omaha, the "World-Herald" remarks tersely: "The pianist, Miss Scott, might better have been omitted from the programme."

Staten Island is not without its prodigy. Samuel Kutscher, thirteen years old, has lately made the musical persons of Stapleton prick up their ears. The boy will probably soon begin serious study in New York.

From Cincinnati comes the report that: "Miss Susan D. Monarch, of the Conservatory of Music, has returned from Des Moines, Iowa, crowned with many laurels. She played at an orchestral concert given in that city, Weber's Concert-stück, Moskowski's Valse, E major, and other numbers. She was rounded up as a thorough artist—delicate and comprehensive in her style of playing."

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# MADELINE SCHILLER.



For Publishers' Announcements, see Page 24.

New York, March 18, 1899.

## THE BOOK OF REVELATIONS.

### Chapter VIII.—The Critics and the Artists.

Very few people have any idea of the peculiar conditions under which the criticism of musical performances, especially of the opera, is written for the daily papers. It may possibly have caused surprise to those who have been to the opera and did not get away until nearly 1 o'clock to see a column or so of "criticism" next morning in their paper at the breakfast table. As all matter of the kind has to be in the hands of the composers by 1 o'clock, or soon after—as nearly all the dailies are published by 3 A. M.—it is clear that it is an absolute impossibility to write any such article after the performance. Even the most conscientious critics are compelled, to a certain extent, to prepare their matter beforehand, and then fix it up as the performance progresses.

Grau has a special press room on the second floor for the critics to enable them to write their articles; but, as this room is closed as soon as the performance is over, it is of no use to those who wish to write anything after the opera is over. The result is that most of the critics who do write such articles are to be found in odd corners of saloons and cafés, writing for dear life, and thanking God when the time comes that they can call a messenger boy to send the "stuff" to the city editor. Grau also reserves a box on one of the tiers, so that those critics who happen to be in the press room writing their articles can rush out to hear Jean De Reszke or Nordica in some favorite song or duo.

You will generally find all the critics in their places when the curtain goes up. Some will promptly disappear after the first act, and judge the balance of the opera from such information as is brought to them by their thirsty friends who come over to take a drink at the various bars, near which they are located for "critical" purposes. Some sit out two acts, and then write their articles in the press room, rushing out, as I said, into the box provided by Grau, to hear occasional snatches of the opera.

Under this system, for which the public is to be blamed, it is practically impossible for a critic to sit the opera entirely out, from beginning to end; write a fair review of the performance after it is over, and still have it in time for his paper.

How Henderson, of the "Times," manages to write his reviews, I don't know. I have been sitting behind him all this season, and I have found him pretty well established in his seat three-quarters of the time; though generally the third act finds his place vacant. It must be during this time that he writes his criticism. That it is always honestly written, during or after the performance, is shown from internal evidence in the article itself.

Our good friend Krehbiel, of the "Tribune," has a patent system, by which he deals with all such matters. Either he writes a few lines, in which he states that later on he will review the performance (which he generally fails to do), or he brings the criticism all written to the opera; and then, as our friend Mowbray says, "freshens it with a comma, adds three or four lines and lets it go at that."

Steinberg, of the "Herald," moves around the lobby between the first two acts, and then returns to Brown's chop-house, over the way, where he evolves those extraordinary sentences which have made the "Herald" famous, while piling up a pyramid of half-smoked cigarettes in front of him. His position at the side of the bar where he is always seen gives him a great advantage, as it enables him to hear the comments of Joe Howard and other society swells, who come over to have a drink and discuss the manner in which the opera is proceeding. This saves Steinberg the trouble and worry of attending

an act or two, and also enables him to get his "copy" into the "Herald" office in time.

De Koven, of the "Journal," who has to live up to a gold vest with white buttons, or a white vest with gold buttons, which he wears according as the opera is by Wagner or by some other composer, is saved any trouble of criticism. His intimate relation with all the artists who sing at the Sunday musicales at his house prevents him from saying anything but what is lovely all through the season.

Hillary Bell gets out of the difficulty by discussing the singers' private affairs and peculiarities, and letting the readers of the "Press" find out about the opera as best they can.

The criticism of the "Sun" is generally fairly good; but its brevity is eked out by personal items about the artists, in which the public are informed that Mme. Lehmann does her own washing, while Victor Maurel does his own cooking.

The "criticism" this season has been very largely helped out by Edmunds, Grau's press agent, who, on the opening night, handed each critic a little book of rules and regulations. According to these, it was very easy to write a criticism; all you had to do was to fill out the blank places. A list of adjectives was given, applicable to each member of the company. That is why you found such a general resemblance about the "criticism," if you happened to buy three or four papers on the morning after the performance. Thus it was that you would sometimes find in no less than five papers a reference to "the beautiful art" of Jean De Reszke.

When Henderson struck two new expressions, "authority" and "authoritative," every one of them fell on to the newcomers, and thereafter you read in nearly every criticism that Nordica sang with authority, or that Mme. Lehmann's singing was authoritative.

But you never see the critics at their best till after the opera is over, when some of them will meet either in Brown's, or in the café of the Metropole, or down at the Arena, and compare notes, and arrange for the adjectives and substantives which each is to use for the next performance, so as to prevent possibility of too much clashing. It is here, also, that you will find out what they do not know about music.

As you have heard, a big supper is to be given to Grau after his benefit on the night of April 21. On this occasion the critics are to meet the artists, each critic is to sit between two artists; and it is safe to say that the artists won't do a thing to the critics.

The leading critics, I hear, are all to respond to toasts. Mr. Krehbiel will speak about "How to Listen to Music With Your Feet." Mr. Steinberg will discuss "Cigarettes, Beer and Music." He will also explain why he thinks Mme. Nordica the greatest singer in the world.

Mr. Henderson will lecture on "The History of Musical Criticism," while De Koven will discuss "Musical Sundays at Home."

Mr. Huneker will respond to the toast, "The Musical Dope-Dreamer." Mr. Ruppert Hughes will respond to the toast, "The Dog Fight Reporter as a Musical Critic." While Mr. Jos. Howard, Jr., will close the proceedings with a song, entitled "Why Do I Get the Best Seat, When I Don't Know Anything About Music and Don't Write About the Opera?"

JOHN C. FREUND.

**Strauss Not Sick.**—Johann Strauss, who was reported dying, in Vienna, from pneumonia, is not at all ill, and cabled to this city last week that he is enjoying excellent health. The obituaries were sadly returned by the editors to their pigeon-holes.

**Schiller Recitals.**—The dates for Mme. Madeline Schiller's New York recitals have finally been fixed. They will take place at Mendelssohn Hall, on the afternoons of April 6 and 20, at 3 o'clock. Mme. Schiller's programmes will contain several numbers seldom heard here.

**Ysaye and Pugno Play.**—Ysaye and Pugno have given a Bach programme in Paris. It contained Sonatas in C minor and A major for violin and piano, the concerto "Italian" for piano, and the wonderful "Chaconne." Those who were fortunate enough to hear Ysaye in Bach's music here need not be surprised to read that his playing of this music was a revelation to the Frenchmen.

### SUNDAY NIGHT CONCERT.

Mr. Grau's policy in the management of the Metropolitan Opera House Sunday night concerts, has been most liberal, for not only have his greatest singers been heard frequently, but he has also gone to the additional expense of engaging outside artists of reputation, who have from time to time lent the programmes added interest and éclat.

Last Sunday Lady Hallé was the foreign attraction, and her presence insured an attendance that might otherwise have been lessened by the storm of the early evening. The great violinist played the adagio and rondo from Vieuxtemps, E major concerto, and by her refined interpretation and finished technic, won such pronounced and persistent applause that she was compelled to add an encore, a Bach movement for violin solo.

The singers were Miss Suzanne Adams, and Mm. Saléza, Albers and Plançon.

Miss Adams sang the mad-scene from Thomas' "Hamlet," and again showed herself possessed of uncommon vocal facility. Though her conception of the piece was not altogether commendable, the attractive American prima donna succeeded in winning her usual measure of enthusiastic applause.

M. Saléza was at his best in the "Paradiso" aria from "L'Africaine"; M. Plançon in songs by Augusta Holmes and St. Saëns; and M. Albers in Faure's "Sancta Maria."

The orchestra played with vim and precision under Mancinelli.

### GETTING INTO SOCIETY.

They say that Giovanni Tagliapietra, the popular baritone, is getting into society through the kindly offices of the widow of the late John D. Townsend, the eminent attorney, whose daughter he recently married.

Tagliapietra has become so eminently respectable that he only sings songs like "The Holy City" now. At a society affair the other night he positively blushed when he was asked to sing the "Toreador" song from "Carmen." How, when he hands round the cake and tea and ice-cream, dear old "Tag" must long for "a wee nippy" and a quiet little game of "draw" with his old friends; but that's all over now, for Mrs. Townsend, his mamma-in-law, is a strict abstainer, and also believes in ringing a curfew bell, and having everybody put to bed by 9 P. M.

**Student Slave to Drugs.**—Mr. Albert Pieczonka, a well-known New York pianist and teacher, last week received the sad intelligence that his daughter, a music-student in Leipsic, Germany, had died from the effects of over-indulgence in morphine, cocaine and opium. She was said to be proficient on the violin.

**Wagner's Lost Cantata.**—A cablegram to a New York paper last week stated that Richard Wagner's long-lost cantata, "The Holy Supper of the Apostles," had been produced in London and was received with great enthusiasm.

**Young People's Concert.**—The last of Mr. Damrosch's "Young People's Concerts" was given with much success at Carnegie Hall, New York, last Saturday. Max Heinrich was the soloist. The series will, no doubt, be resumed next season, for it was profitable.

**Blauvelt's Former Husband to Wed.**—It is rumored that Royal Stone Smith, from whom Lillian Blauvelt secured a divorce, in order to marry Wm. F. Pendleton, a New York broker, is about to marry a Brooklyn lady. When interviewed, Mr. Smith did not deny the report.

**Famous English Tenor Coming.**—Mr. E. C. Hedmond, a well-known English tenor, will sail from England on March 25, to join the Castle Square Opera Company, and will make his debut at the American Theatre, New York, on Easter Monday, in Nicolai's "Merry Wives of Windsor." Mr. Hedmond has been for many years a member of the Carl Rosa and National Opera companies. He was seen here about seven years ago in Mme. Emma Juch's company.

**Gadski in Louisville.**—During the recent visit of the Ellis Opera Company in Louisville, Ky., the "Commercial" had this to say of Mme. Gadski's Micaela in "Carmen": "To estimate Mme. Gadski, it is simply necessary to say that she is the finest Micaela that has been seen in years. Gadski possesses that lyric quality of voice so in character with the pure, simple peasant girl she represents. It would not be saying too much to say that Gadski shared honors with de Lussan."

**Hayes Recital.**—J. Jerome Hayes, the noted New York vocal instructor, and Mr. A. E. Parsons, assisted by their pupils, gave a noteworthy recital in Carnegie Chamber Music Hall on Friday of last week. Mr. Hayes' work received an eloquent exposition in the performances of his pupils, all of whom sang with uncommon ease and surety. Mr. William Grab, who gave Thomas' "Tambour-major," and Miss Chase, in Schubert's "Hedge Roses," are disciples of whom any master might well be proud. Mr. Parsons' best work was exemplified in the playing of Miss MacWilliams, who did Chaminade's Concerto, op. 40.

## THE WEEK'S OPERA.

## "ERO E LEANDRO."

A detailed review of the first production in America of Mancinelli's opera will be found in another column of this issue.

## "LOHENGRIN."

As the season draws to a close, the audiences at the Metropolitan Opera House do not diminish in the slightest degree. Indeed, there are always new listeners to take the place of those who have had a surfeit of singing; and hundreds of people who have been promising themselves the rare treat of hearing one or two performances of this unexcelled opera season, find that it has to be enjoyed at once, or missed altogether. The performance of "Lohengrin" at last Saturday's matinee proved these points, for a large and enthusiastic audience listened with breathless interest to the familiar cast that has sung the opera frequently. Jean de Reszke, the Lohengrin, was in excellent voice, and that sufficed to fill the cup of happiness for the gentle auditors. Mme. Eames was the Elsa.

## "RIGOLETTO."

The Saturday evening performance was "popular" in every sense of the word. Mme. Sembrich gave her matchless impersonation of Gilda, and again rendered all criticism so much futile platitude. If hers is not perfect singing, have we ever had it, or shall we ever have it? The aria, "Caro Nome," was an incarnation of all that is beautiful and artistic in the human voice. Of the others in the cast, MM. Maurel and Campanari were best. M. Salignac sang out of tune frequently.

## "DAS RHEINGOLD."

Monday afternoon witnessed the initial performance in the third unabbreviated series of Wagner's "Ring des Nieblungen." The introductory opera, "Das Rheingold," was given with a cast slightly different than advertised, for Mme. Scnumann-Heink being ill, her rôle, Erda, was undertaken by Miss Meisslinger. The performance was distinguished by the vital work, familiar, but none the less remarkable, of M. Van Dyck as Loge, and Meynheer Van Rooy as Wotan. The finish with which the former portrays the most difficult rôle in the repertoire of a male singer must ever remain one of the marvels of this Winter's marvelous representations. To lose one's self in the psychological intricacies of such a character, and to retain at the same time full appreciation of, and connection with, the musical movement of the work, is an achievement in which M. Van Dyck stands alone. His Loge is an artwork in itself. Mr. Bispham was again most realistic as Alberich, and Mme. Brema more than held her own as Fricka. It is almost impossible to substitute Schumann-Heink acceptably, and Miss Meisslinger suffered by comparison. Frl. Pevny, one of the Rhine nymphs, was precipitated to the bottom of the river by the breaking of her swimming-machine; but, with true German stoicism, she held on to her note, and finished the song as though nothing had happened.

## "FAUST."

The familiar and brilliant cast sang Gounod's favorite opera on Monday evening, before a tremendous audience, that was demonstratively enthusiastic. It was the tenth anniversary of Mme. Eames' first appearance at the Paris Grand Opéra (in "Romeo et Juliette," with the brothers De Reszke), and the popular singer was the recipient of many congratulations and floral offerings. The performance was spirited in the extreme.

## "DIE WALKÜRE."

The second of the Wagner cycle performances took place on Tuesday afternoon. Much as Van Dyck dominates "Das Rheingold," Meynheer Van Rooy, as Wotan, becomes the leading figure in "Die Walküre." His salient characteristics in that rôle have been too often described here to need further repetition. Suffice it to say that neither the winning gentleness of Lehmann's Sieglinde, nor the heroic impetuosity of Brema's Brünnhilde could rob Van Rooy of the audience's main attention. M. Van Dyck's Siegmund was again admirable in costume and action, though he seemed not at his best, vocally. Miss Meisslinger was the Fricka, and Mr. Pringle, Hunding. Herr Schalk was the metronomic conductor.

## "LES HUGUENOTS."

The last performance this season of Meyerbeer's "Les Huguenots" was given on Wednesday evening, and by virtue of its remarkable cast, drew an unusually large audience, which made no secret of its perfect enjoyment and appreciation. M. Albers substituted M. Maurel as De Nevers, and this change must be interpreted to mean that the cast was not "all star," for the seats were only \$5, as against \$7 at the recent notable performance of the opera. The principals, Mme. Nordica, Mme. Sembrich, M. Jean De Reszke, M. Plançon, M. Edouard De Reszke, M. Albers and Mme. Mantelli, were all in splendid voice, and a really magnificent performance was the result.



## GALLICO IS RIGHT.

EDITOR MUSICAL AMERICA:

NEW YORK, March 14, 1899.

I was very glad to see Mr. Gallico's letter in your paper. He is quite right that the New York critics offer no encouragement whatever to the serious work of the many conscientious and capable teachers that we have.

It may be true that the majority of people take no interest in such matters, but there is a public that does. I know quite a number who take the "Commercial Advertiser" every evening because it prints news of the profession.

I think Mr. Gallico deserves great credit for the brave stand he takes, and I know he expresses the views of a great many teachers.

Very sincerely yours,

EMIL HARTMAN.

## THANKS FOR A CRITICISM.

NEW YORK, March 10, 1899.

DEAR MR. FREUND:

I send you my subscription. I was so delighted with your article on our dear Madame. We all laughed heartily at the hit you gave that Mr. Riesberg for his terrible accompaniments. We all thought he had eaten (!) too much dinner. I think we should have put up a sign, as they do in the wild West:

.....  
: Don't Shoot the Pianist. :  
: He Is Doing His Best. :  
: .....

I hope with you that the Madame will come back again, and not desert us.

A PUPIL OF MME. CAPPIANI.

## SAUER AND THE WOLFSOHN BUREAU.

NEW YORK, March 13, 1899.

EDITOR MUSICAL AMERICA:

As one of many who have suffered at the hands of Mr. Wolfsohn and his so-called bureau, I was glad to read your article about the means used to injure Mr. Sauer.

Your paper is doing a grand work in exposing the men who pose as "musical managers."

Most of these people are quite irresponsible.

They make contracts, which they break or keep, as it suits them. There is no redress; for either they have no property, or you find that their business is run in the name of the wife or some other person.

Surely there is enough business in the musical world to attract honest and capable people.

It might be well to interview Mr. Tauscher, the husband of Galski, or Charlotte Maconda, the singer, on the methods of the Wolfsohn Bureau.

Respectfully,

E. R.

## THE MUSIC COMMITTEE.

LIMA, O., March 1, 1899.

EDITOR MUSICAL AMERICA:

I have just finished reading your article on "A Chat With the Music Committee;" and as I am fresh from such a chat myself, I thought, for the benefit of some of your readers, that I would tell you some of my experience with both music committee and preacher.

'Tis my good fortune to have charge, and conduct the music, in a leading church in the city. I have been doing my best, as you can see by the inclosed programmes, to give them high-grade choruses and solos. Recently our preacher came to me and desired to supplant some of our work with a soloist he had "heard" was an artist. My work was all planned for the Sunday, and I hated to give it up, and had some words with the preacher about it. He informed me that, by virtue of his position, he was chairman of every committee in the church; and that when he saw fit, he would place a soloist in the choir the same as he would ask a friend to pray in his pulpit.

As I expected, the soloist was a failure, and I was blamed by the Music Committee for the poor music of that service. This is one of the many trials that come to the organist and director of a choir, and I wish I knew some way to prevent it.

The article above mentioned, "A Chat With the Music Committee," has been sent to the minister, and I trust he will profit thereby.

Wish you all possible success with MUSICAL AMERICA.

Very respectfully yours,

AN ORGANIST.

## PAUR SYMPHONY CONCERT.

On Friday afternoon and Saturday evening, the Paur orchestra gave the final public rehearsal and concert of its series of five, at Carnegie Hall.

There are many interesting general reflections that would not be out of place in connection with the expiring effort of this organization, to which musical New York had looked with such hope and pride, but I see little use in recalling painful facts by dwelling upon them. Besides, Mr. Paur and his men have accomplished some good, for their early work was as a kick in the ribs of the somnolent Philharmonic orchestra, which forthwith straightened out its rheumatic limbs, brushed the cobwebs from its eyes, and really made its stiff fingers move a bit faster.

Mr. Paur proved to be the right man in the right place, and his public will yet come to him.

He might have shown more of his usual taste in the selection and arrangement of his programme last week. There were two soloists—one would have been more than enough—of whom Josephine Jacoby was bearable, and William C. Carl utterly uninteresting and superfluous. They followed each other, and occupied two of the four numbers on the programme.

The orchestra opened the concert with a brilliant performance of Beethoven's third "Leonora" overture, distinguished especially by the fine work of the fiddles and the spirited ending.

Mrs. Jacoby sang the aria "Che Faro Senza Eurydice," by Gluck, and in spite of her colorless delivery and lack of style, managed to win applause sufficient for a soporific encore. She possesses glorious vocal material and much knowledge of its use, but the aesthetic side of her art needs decided development before she can be called aught but a very promising singer. Some of her chest tones are quite phenomenal in volume and quality. I believe a criticism of Mrs. Jacoby is never complete without mention of her handsome stage presence and her striking gown.

William C. Carl played a concerto, in D minor, by Händel, for organ and orchestra. In spite of the freshness and spontaneity of the music, the piece was sadly out of place on a symphony programme. It is not difficult, and forms no real test of a performer's powers. Mr. Carl reeled it off in methodical fashion, and was rewarded with most chary applause.

The best of the evening was given in Tchaikowsky's monumental fourth symphony, in F minor, which Mr. Paur had already played for us at one of the earlier concerts of this series. The work was again received with great enthusiasm, a fact to be ascribed in no small measure to Mr. Paur's astounding virtuosity. It was one of the best orchestral performances ever heard in New York. The only blemish occurred in some of the horn passages, but one did not mind much, so superb was the ensemble.

"And to die with decency," I thought, as I left Carnegie Hall.

L. L.

**Virginia Earle Better.**—Miss Virginia Earle, the popular singer, who has been ill for several weeks, has resumed her place in the cast of "The Runaway Girl." Miss Earle, it is said, will leave Mr. Daly's company at the end of this season. She may return to the Casino, or she may go to Weber & Fields', or, again, she may go into vaudeville.

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BASSO

## MUSICAL CINCINNATI.

CINCINNATI, March 12, 1899.

The Symphony concert of last Saturday, the principal musical event of the week, was unusually enjoyable. The programme comprised three interesting numbers, the second symphony by Brahms, the first pianoforte concerto by Tschaiakowsky and the overture to Smetana's "The Bartered Bride." Miss Adele aus der Ohe was the soloist. The rendition of the Brahms symphony was by no means faultless; but the shortcomings of the interpretation by the conductor and of the execution by the orchestra could not destroy the wonderful beauty of that composition, nor materially lessen the enjoyment of it by the audience. The strings, though numerically and tonally too weak, played well and brought out the exquisite musical beauties of the Adagio and of the Allegretto grazioso, which takes the place of the Scherzo, in a thoroughly artistic manner. The brasses, always an uncertain quantity in our symphony orchestra, showed their accustomed tendency to choose their own key and some of the woodwinds were off the pitch; but, as a whole, the performance was quite creditable.

Miss Adele aus der Ohe gave a fine performance of the beautiful first concerto by Tschaiakowsky. I have a great admiration for that modest and unpretentious German pianist. There is not a bit of mannerism in her style; no extravagant passion that carries her off into the realm of improvisation, no sugary sentimentalism that dilutes the essence of every composition after an homœopathic fashion, no brutal arbitrariness that respects neither the intentions of the composer nor the dictates of good musical taste. Miss aus der Ohe appreciates the necessity of technical perfection, but disdains to be merely a virtuoso.

Considering the fact that the present is the fifth season of our symphony concerts, the improvement in the orchestra is by no means satisfactory. It is true that every year, at the beginning of the season, numerous changes in the composition of the orchestra have been made, and that those changes were not always improvements; but most of the musicians have been with the orchestra ever since it was organized by Mr. Van der Stucken. The component parts of the orchestra, with a few exceptions, are good; and nearly all the members of it may be considered, individually, well-educated and thoroughly capable musicians. And yet the orchestra, with at least four rehearsals and a general public rehearsal for each concert, under the direction of Mr. Van der Stucken, does not play materially better than did formerly the Cincinnati Orchestra, under the direction of Mr. Michael Brand; in spite of the fact that, in those days, but one rehearsal was held before each concert. Of course, there is some improvement; but it is by no means proportionate to the increased advantages under the present management.

The members of the Orchestra Association are gradually awakening to an understanding of the facts above set forth, and I have heard remarks which seem to indicate that, at least, the musical members of the association begin to appreciate the necessity of a change in the conductorship. Mr. Walter Damrosch seems to be the favorite; but it is doubtful whether his services can be secured, as he seems determined to devote, henceforth, his entire time to composing. Arthur Nikisch has also been mentioned; but I am afraid he finds the musical atmosphere surrounding him at present too congenial to abandon it for the sake of even a considerable increase of salary.

Something must be done, and the sooner the members of the Orchestra Association begin to understand that the financial success of a symphony orchestra does not depend upon the popularity of the conductor among a certain clique of society women, but upon the musical and artistic merit of the work of the orchestra, the better it will be for the permanence of the enterprise.

ERNEST WELLECK.

**Music and Medicine.**—The "Revue Médicale" for February 15 gives this dialogue: At the hospital. Clinical professor (to patient)—What is your occupation? Patient (with bronchial catarrh)—A musician, sir. Professor (to the students)—Here, gentlemen, I have an opportunity of clinically demonstrating to you a fact to which I have frequently referred in the lecture-room—namely, that fatigue and the respiratory efforts called for by the act of blowing on wind instruments are a frequent cause of the affection from which this man is suffering. (To the patient)—On what instrument do you play? Patient—The big drum, sir.

## MUSICAL PHILADELPHIA.

PHILADELPHIA, March 13, 1899.

When we have a railroad to the moon you may expect that this city will be still contemplating another opera house. Until then the present Academy of Music will have to supply all demands. The twenty-five "progressive citizens" who expressed a desire for a new temple for art issued their circular about a year ago, and the matter has rested there ever since. Other circulars may be issued, and periodical schemes agitated, as in the past; but a realization of the "new temple" will be concurrent only with the visionary railroad heavenward.

Not so with the permanent orchestra, however. The \$250,000 fund required for endowment is receiving rapid and material subscriptions, and authority states that when \$100,000 has been subscribed by the general public a few wealthy citizens stand ready to make up the remaining \$150,000. This is rather putting the cart before the horse, for one might naturally expect that the smaller amount would be more easily secured, if influenced by the potency of big names and large amounts. However, those having the matter in hand are the big ones financially, and they seem confident of success.

The prevailing epidemic prevented me from attending a majority of the musical events of late. I witnessed several splendid and one or two notable performances of opera by the Grau forces, principally among which was the most superior production of "Die Walküre" ever given here.

Sauer is to give a recital here in the Academy on Wednesday, March 22, and the principal pianists of the city are not only writing letters to the press, but are using all their influence to persuade the public that he is the greatest since Rubinstein.

THOMSON.

**Mozart Cycle Next Season.**—A Mozart cycle is almost a certainty for next season. The interest in the recent performances of "Don Giovanni" and "Nozze di Figaro" have suggested that it would be a profitable experiment. Of course "The Magic Flute" would be included. It is many years since this work was sung in New York. With the present members of the Grau company it could be cast to perfection.

**Cherubini's Sarcasm.**—When Berlioz was spending some unhappy years at the Paris Conservatoire, he took one of his compositions to the crabbed old director, Cherubini, one day, for a criticism. "What is that?" asked the old man, indicating two measures of rest. "I wished to produce an effect which I thought would best be expressed by silence," replied the pupil. "Very good. Suppress the balance; the effect will be better still," was the biting comment.

**Abused Accompanists.**—The Omaha "Bee" says kindly: "What a down-trodden, neglected and unappreciated personage an accompanist is! The accompanist bears the burden and heat of the concert, and receives but little of the glory. Noticed only when a mistake is made, and ignored usually by the audience. In fact, the accompanist is much like the coxswain of a college crew; if the race is won, the crew gets the credit; if the race is lost, the coxswain gets the blame."

**Musical Tours.**—Messrs. Thomas Cook & Son have issued a circular, inscribed "Special to musicians and others." In it they announce a series of Continental tours, "under the special patronage of the musical profession." One of these has Bayreuth as a goal, and there can hardly be a doubt that it offers a favorable opportunity to amateurs who do not know "the ropes." While they are about it, Messrs. Cook might provide a man learned in Wagner to initiate novices into the mysteries celebrated with so much solemnity in the little city of the Margraves.

**A Wealthy Tenor.**—Edward Lloyd has attained a success in concert singing almost unprecedented. He has lately bought a large estate in Sussex for breeding cattle. The purchase money is said to amount to a figure that would astonish many a peer. He is now planning a final tour through Great Britain, which begins immediately after the Norwich festival. The tour will end about June, 1900, at a farewell, which will take place in Albert Hall. If he sings at the Birmingham festival in 1900 he will then have completed a career of forty-five years, during thirty of which he has been beyond question the only great British tenor on the concert platform.

## MUSICAL SAN FRANCISCO.

SAN FRANCISCO, March 8, 1899.

The musical atmosphere is just now in agitation over Sousa's presence and Melba's advent. Sousa gave five well-attended concerts in the Alhambra Theatre, a recently renovated, capacious uptown edifice of sporadic occupancy, on the 4th, 5th and 6th. This week he is making raids in the suburban precincts, Santa Rosa, Oakland, Santa Cruz, etc.; but will give two nights and a matinee at the California Theatre on the 10th and 11th.

His method of infecting new and rather barren territory with the Sousa habit is amusing. He sows to-day at a loss of coin, that he may reap tenfold next year when he returns.

Miss J. E. Birmingham, a former church singer here, has recently returned from four years' study in London and Paris. She escaped the quicksands of fraud and quackery that engulf so many candidates for vocal disappointment over there, and has come home a really admirable contralto singer. She gave a couple of recitals in Sherman Clay Hall last week, which demonstrated this fact and charmed the large audiences that listened to them. If "exceptions prove the rule"—though I don't see why—Miss Birmingham is an exception to the rule that most singers had better not go abroad to study music, and that most of them who do, make a failure. Mr. Arthur Weiss contributed several good 'cello solos to Miss Birmingham's recitals. The lady sings at a concert by Mr. J. W. Metcalf, the pianist, in Oakland, to-morrow evening.

Mrs. Marriner-Campbell, who was Miss Birmingham's former teacher, is to give, with her pupils, a fine programme at Sherman Clay Hall next Saturday. There is no more zealous, enthusiastic teacher of vocal music in California than Mrs. Campbell, who has almost grown up with the State, she has resided here so long.

Mr. Hother Wissner, a young violinist, whom Miss Hearst assisted to study in Europe, and Mr. Fred Maurer, pianist, gave a concert in Sherman Clay Hall last week, which was not only meritorious in selection of programme, but an artistic success in its performance. The hall was crowded with music-lovers of the critical sort, who expected and received a fine requital for their attendance. The most interesting features of a programme unusually free from hackneyed numbers were a Goldmark concerto and Godard's romantic ditto, very intelligently and skillfully played. A Händel sonata and some dances by Gade were presented. It was gratifying to note that the more respectable compositions gained the greatest approval. Mr. Frank Coffin's tenor songs were an agreeable adjunct to a very delightful concert.

Mr. H. B. Pasmore assisted by blossoms plucked from various church choirs in town, duly labeled, gave an invitation concert in Y. M. C. A. Hall, March 1. It was a bad night, but the attendance was large. The programme embraced many of Mr. P.'s compositions, notably "The Message," which had a violin and 'cello accompaniment by two talented young ladies, Misses Alice and Bessie Ames. It was sung by Miss Bassford, soprano.

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## MUSICAL BOSTON.

BOSTON, March 11, 1899.

The programme for the eighteenth concert of the Boston Symphony Orchestra embraced Goldmark's overture to "Sakuntala," and "Faust" symphony by Liszt. Mrs. Margaret Boye-Jensen was the soloist, and sang an aria from Handel's "Parthenope" and Dalila's air from St. Saëns' "Samson and Dalila."

The male chorus of the Cecilia and Mr. Herbert Johnson, tenor, assisted in the choral part of the "Faust" symphony.

A most striking performance was the playing of the Goldmark overture. It was given with a spirit and a brilliancy that were electrifying.

As regards the "Faust" symphony, I cannot express the emptiness, dreariness, bombast and unmeaning character of this composition in a multiplicity of words so completely as has Philip Hale in his epigrammatic summary of this work in the Boston "Journal," to wit: "The symphony is a masterpiece of hollow pretension; it is a miracle of dullness."

What need to say that the difficulties of this work were easily and brilliantly overcome by the orchestra.

In the reading of the composition it was worked out upon the loom of coarseness that now characterizes most of Gericke's interpretations.

How so usually discriminating a critic as Mr. Ben Woolf, of the Boston "Herald," can pronounce the readings of this work by Gericke an effort of "masterful skill" I cannot understand, unless the monotone of loud, meaningless sound produced upon him a soporific influence that induced "nature's sweet restorer, balmy sleep." Sometimes the jaded critic, like the lonely picket guard in the presence of the enemy, must succumb to nature's demands and fall into the arms of Morpheus at duty's post. A monotone of silence or sound might either be the medium inducing the welcome, if unguarded, relief of somnolency, and thus put the refreshed slumberer in a generous mood upon waking. It might also, as well, prove the loss of an empire or the making of a conductor's reputation.

To enumerate the many points in the "Faust" piece where the indications of the composer were ignored would occupy more space than these columns can accord this review.

However, the wind constantly overtopped the strings. Sempre piano was tooted at the dog trot of overloud playing, to the extinction of muted strings that had the prominent figure of the passage.

At the end of the Gretchen movement, where the tone should have been wafted away to a mere breath, double pianissimo, it was sustained with as little attempt to gain the desired expression as if it were the finale measures of a popular tune.

What has come over Gericke, that he no longer presents his former refined manner when he imparted repose in his readings, and in his interpretations dispensed the gamut of dynamic contrasts in its most minutely graded compass?

Compared to the artistic height to which he carried his efforts in former days as conductor of the Boston orchestra, he is now little less than a martinet in the exactitude of time-beating.

Mrs. Boye-Jensen has naturally a good voice, but she "hooted" her top notes in her pharynx and blew her low ones with the vibrating intensity of a human fog-horn. Her middle tones were consequently weak. Her effort was evidently that of one familiar with the stage. Such a performance is out of place in these concerts.

To the discredit of the audience, whether from courtesy to a guest, or because of its lack of discrimination, the singer was applauded sufficiently after her effort to cause her to return three times to acknowledge the recognition.

Mr. Leopold Godowsky gave a piano-recital at Steinert Hall on the evening of March 8 before a small audience. The recital proved one of the most satisfactory exemplifications of pianistic art that has been presented this season; one of equally marked interest to the connoisseur and educational value to the student.

The twenty-five variations and fugue by Brahms on a theme by Handel, and the difficult but interesting sonata in B minor by Liszt were the two principal works on the programme. It is sufficient to say that Mr. Godowsky in all his work accomplished every technical difficulty with surety and ease. In all his interpretations he displayed the comprehensive grasp of a musician of true artistic conception and appreciation. He made a most profound impression upon the critical listeners present, and enhanced his already enviable reputation as an artist of the first quality.

One of the most delightful concerts we have had this season was that given by Lady Hallé and Mrs. Szumowska at Music Hall. These exceptionally fine artists, representing the spring and autumn of a professional career, together gave a charming performance of Brahms' D minor sonata for violin and piano, Lady Hallé contributing for solos Tartini's "Devil's Trill," adagio from concerto No. 6 by Spohr, Berceuse Slave by F. Neruda, and La Rondo des Lutins by Bassini. Mrs. Szumowska played pieces by

Scarlatti, Gluck, St. Saëns, Chopin and Godard. In delicacy, refinement, correct intonation, well-sustained and pungent tone; in fact, all the elements of technical superiority, with breadth and nobility in the interpretations, Lady Hallé shone in the light of classic purity.

Mrs. Szumowska accomplished her task with the grace, brilliancy and exquisite art in tone and interpretation that always marks her efforts.

WARREN DAVENPORT.

**Had She Heard Wagner?**—George Eliot said it was impossible for her to find any music loud enough to suit certain moods.

**American Violinist Returns.**—Mr. Adolph Loeb, who has been studying violin in Berlin and Brussels, returned to this country last week. He left for his home in Cincinnati, where he will make his debut shortly. Mr. Loeb is a gifted player, and an unusually clever musician besides.

**New York Ladies' Trio.**—That excellent organization, the New York Ladies' Trio, Dora Valesca Becker, violin; Flavie Van den Hende, cello; and Celia Schiller, piano, have traveled extensively this winter, and were everywhere received with great favor. Their latest successes were at Paterson, N. J., with the Orpheus Club, and in Philadelphia, at a concert given by "The Chorus Class."

**Jamaica Joins.**—Jamaica has at last joined the progressive musical movement, and has started "The Musical Society of the Borough of Queens," with a membership of seventy-five. The originator of the society is Mrs. Charles K. Belden; its first president, Mrs. Frances E. Johnson. Rooms have been engaged, and meetings will be held on the fourth Wednesday of each month.

**Haydn Lasted Longer.**—When Josef Haydn was staying for many months in London, his wife wrote to him asking for 2,000 florins with which to buy a house in the suburbs of Vienna. With charming frankness she wrote that this would be quite the place for her "to live in as a widow." This view of the case did not commend itself to Haydn, and he refused to send the money. Later, when he saw the house, he bought it because he liked it himself. Poor Madame Haydn did not realize her dream of living as a widow in this home that she had selected, but died, leaving Josef in sole possession. In 1806 he was there, remarking with a pleasant smile, "I'm living in it as a widower."

**New Orchestra for New York.**—M. Lichtenstein-Koevessy, who achieved more than local renown as the former leader of the excellent Hungarian band that formed one of the New York Eden Music's chief attractions, is forming an orchestral organization of sixty members, to be known as the Elite Hungarian Orchestra, which will give regular concerts of classical and Hungarian music. A stock company capitalized with \$30,000 is backing the popular leader, and his orchestra is to be made permanent. Mr. Koevessy says that his men all play without music, and are the best Hungarian musicians obtainable. Under his capable leadership the band should become famous throughout the country.

**Kaltenborn Quartet.**—The third and last concert for this season, of the Kaltenborn String Quartet, took place on Tuesday evening, at the Carnegie Chamber Music Hall, New York. The programme contained a quartet by F. X. Arens, a sonata for violin and piano by Bruno Oscar Klein, and Schumann's quartet, op. 41, No. 3. The number by Arens is not startlingly original; but it contains some pleasing melodies and much musicianly writing. Also Mr. Klein's sonata is not an inspired work, though it ranks above the other. Mr. Kaltenborn was at his best, and his men followed his intentions faithfully and well. It is to be hoped that these concerts will be continued next season.

**Careless Cleveland.**—The "Plain Dealer," of Cleveland, O., says candidly: "Cleveland certainly needs stirring up from a musical standpoint. An outsider coming to our city for the first time could not but remark the lethargy which is upon us. We will not say that the charms of music have entirely lost their power among us, neither shall we insist that there is really a lack of appreciation in evidence, but it certainly is true that a process of retrogression has been at work for several years, and that the masses, who should be kept closely in touch with the possibilities and advantages of a musical education, have not been given the necessary attention and instruction, and consequently have gradually become disinterested in the matter." Who will be Cleveland's musical Messiah?



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## MUSICAL CHICAGO.

CHICAGO, March 14, 1899.

A great deal of interest was manifested, by local musicians and the general public, in the three Sauer recitals, and he has demonstrated that he is a great artist—of broad intelligence, as well as unlimited technic.

In his interpretation Sauer is markedly individual. He does not allow himself to become trammelled by tradition. One critic accuses him of being fond of things unexpected; of surprising his hearers with original touches. All the more credit to Sauer. The fault is not with this great artist; it is with the captious critics, who have but one conception, and see no farther than their noses.

Everybody knows, of course, that Sauer plays the Knabe piano. A commendable feature of the Central Music Hall recitals was the leaving of the quality of the instrument to the judgment of the auditors. No large sign was plastered across the instrument—nothing at all, in fact, flaunted in the faces of those present.

Sauer's tone is beautiful, clear and decisive. His rhythm is one of his dominant characteristics.

Arthur Friedheim will give a piano recital in Studebaker Hall, March 23. Sherwood announces his last recital for April 13.

In his lecture on "American Song Composers" last Wednesday afternoon, William Armstrong commended the music of Chadwick, Foote, Paine and MacDowell. Mrs. Wilson and Mr. Clark illustrated the lecture with songs by these composers. Mr. Armstrong also spoke a good word for the directors—Thomas, Paur and Damrosch—and their influence toward promoting American compositions.

The Spiering Quartet's fourth concert of the present series takes place to-night (March 14), at University Hall, Fine Arts Building. The quartet will have the assistance of Mr. Leopold Godowsky, the eminent pianist, and A. K. Roehrborn, clarinetist. The programme cannot fail to meet with popular approval, comprising, as it does, such interesting novelties as the César Franck sonata and the "Belaieff" quartet. The programme opens with a clarinet quintet by Mozart—a most beautiful work, and one which has not been given here for some time.

The students of Chicago University gave an original comic opera caricature, including a ballet, at the gymnasium last Friday night. As a travesty on university life, it was something unusually clever. There was a large attendance, society turning out in force. The characters were all assumed by young men.

The last Chicago Orchestra concert was a rather unusual one, as but three numbers were concerned—"Vorspiel" and "Dream Music," from "Hänsel und Gretel," "St. Saëns' concerto No. 2, G minor, op. 22; and Liszt's "Faust Symphony." In the latter Mr. George Hamlin and the Mendelssohn Club assisted. W. H. Sherwood was the soloist, and as an encore played the Weber-Liszt Polacca for piano and orchestra.

PHILIP J. MEAHL

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